

Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JANUARY 23, 1999

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Retailers Urge Labels To Join WEA In Source-Tagging

BY ED CHRISTMAN

NEW YORK—With WEA's announcement that in March it will begin placing electronic article surveillance (EAS) tags in product during the manufactur-

wea

ing phase (*Billboard* *Business*, Jan. 11)—a practice known as source-tagging—many merchants are calling on the other majors to follow suit.

Source-tagging has been a goal pursued vigorously by the National Assn. of Recording Merchandisers (NARM) since 1985. Currently, EAS tags are

(Continued on page 38)

Lopez Steers WMI Thru Difficult Waters

BY ADAM WHITE

LONDON—When the Warner Music Group's 1998 financial results are

published next month, its international division, under chairman/CEO Ramon Lopez, is sure to be praised by the company's chiefs for an outstanding performance in difficult trading circumstances.

The achievement is just as well. No one at Warner Music International (WMI) wanted to live through another 12 months like 1997, least of all Lopez. "That was," he admits, "the most difficult year I have had in decades." His competitors certainly

exploited the opportunity to talk the company down, when they weren't preoccupied by Universal's takeover

of PolyGram or Sir Colin Southgate's travails at EMI.

Newspapers have even suggested that Lopez will leave the Warner Music fold within two years—some insiders also subscribe to this theory—and wager that he will recruit former PolyGram Music Group president Roger Ames as his successor.

"Roger and I are friends going back a long, long time," says the WMI chief. "Apparently, he's been

(Continued on page 107)



LOPEZ



WARNER MUSIC INTERNATIONAL

BILLBOARD EXCLUSIVE



Big 'Week' Boosts Hi-Fi/Elektra's Marvelous 3

BY LARRY FLICK

NEW YORK—As the Jan. 26 release of *Marvelous 3's* Hi-Fi/Elektra's "Hey! Album," draws near, it's business as usual for the tireless Atlanta trio—which logged a whopping 250 club gigs last year.

Apparently, trekking around

(Continued on page 103)

Musicland Is Taking Different Online Tack

BY DON JEFFREY

NEW YORK—Musicland Stores, the largest music retailer in the U.S., has revealed an Internet commerce strategy that is more ambitious—



and potentially more profitable—than those of some of its competitors.

The news comes as statistics from the '98 holiday selling season indicate healthy increases in online sales of entertainment products. But Wall Street's initial reaction was unen-

(Continued on page 100)

Portable Audio Advances

BY DOUG REECE

LAS VEGAS—The hand-held PC, not typically associated with audio playback due to its limited storage space and mono output, is moving closer to the world of the portable music player, thanks to new technologies entering the market.

These new players, competitive with the controversial MP3 file format, were among the next generation of

portable music devices on view at the Consumer Electronics Show (CES), held Jan. 6-9 here.

Other products provided a glimpse of the future of mobile, interactive music programming.

Mountain View, Calif.-based MPEGTV launched the beta version of a software that will

enable some hand-held computers to play MP3 music files. The software,

(Continued on page 99)

1999 International
CES

NEWS ANALYSIS

RCA's Tyrese Finds 'Sweet' Success

BY CARLA HAY

NEW YORK—R&B singer Tyrese wasn't discovered the way most music artists are.

After he appeared in a nationally aired Coca-Cola commercial, record companies came calling and he signed a deal with a major label. Now Tyrese's self-titled debut album

on RCA Records has been finding a growing audience, due in large part to his high-profile gig as the new host

(Continued on page 109)



TYRESE

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3

No. 1 IN BILLBOARD

VOLUME 111 • No. 4

TOP ALBUMS	★ THE BILLBOARD 200 ★	104
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	★ CLASSICAL	
	★ ARIA • THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	
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	★ BACK TO TRANCE LONDON SYMPHONY ORCHESTRA [PHENIX] • SONY CLASSICAL	
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TOP ALBUMS

HOT SINGLES

VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

VIDEOS	★ BLUES	
	★ WINDIE THE WORLD • JONNY LANG • A&M	
	★ CONTEMPORARY CHRISTIAN	
	★ THE PRINCE OF EGYPT • SOUNDTRACK • DEWAGONS	
	★ GOSPEL	
	★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPEL CENTRIC	
	★ KID AUDIO	
	★ A VERY MERRY CHRISTMAS • MEGGIE TUNES • DISC STUDIO	
	★ THE BILLBOARD LATIN 50	
	★ DONOR ESPANOL LOS LUCHADORES • SHARINA • SONY DISCO	
VIDEOS	★ MUSIC VIDEO	
	★ THE MAX WITH TV SINCE • IN SYNC • S&G VIDEO	
	★ REGGAE	
	★ STRICTLY THE BEST 21 • VARIOUS ARTISTS • VP	
	★ WORLD MUSIC	
	★ ROMANZO • ANDREA BOCELLI • PHILIPS	

THIS WEEK THIS WEEK THIS WEEK THIS WEEK THIS WEEK

Top Dr. Dr. News

4. **WMT Music Group** enjoys a less media despite various setbacks in the second quarter.

ARTISTS & MUSIC

4. **Executive Turnover:** George Lendvics is named VP of international at Arista Records.

12. **Paul Westerberg's 'Salute'** Graceland lectures mostly non-recorded material.

12. **The Roots:** Red Springsteen's latest album, 'Karma,' is available on the Internet.

16. **Boxoffice:** Neil Diamond grosses more than \$2.5 million at Los Vegas' MGM Grand Garden.

21. **Continental Drift:** Nottingham, England, native Jordan wants to bring his pop to the U.S.

22. **Popular Upstarts:** Rock artist Tommy Henriksen's self-titled debut showcases world music influences.

24. **Banders & Bradwells:** The idle Michael Hedges is in the spotlight.

REVIEWS & PREVIEW



MICHAEL HEDGES: P. 24

29. **R&B:** Will the rising trend of R&B videos of radio prove long-lasting?

30. **Words & Deeds:** The Roots' brace dance recordings on their highly anticipated fourth set.

WARRIOR & BEARS



THE ROOTS: PAGE 30

30. **Rhythm Section:** Con Debra Cox break the record for the longest stay at the Hot R&B Singles & Tracks chart?

34. **Dance Ties:** The club community cheers and jeers the Grammy nominees for dance music.

36. **Country:** Pinnacle Records to issue a boxed set for blues legends Jim & Jesse.

40. **Classical:** 'Weeping Song' by Gavin Bryars' 'Cathedral Shoguns' memorials to a friend lost in the 1988 Pan Am disaster of Lockerbie, Scotland.

40. **The 1998 Grammy nominees** for classical music.

42. **Jazz/Blue Notes:** The 100th anniversary of 'Maple Leaf Rag' reinforces Scott Joplin's reputation as a jazz pioneer.

43. **Songwriters & Publishers:** Rick Garwicz brings years of expertise to her new post as president of Cherry Lane Music.

44. **Pro Audio:** Lucent Technologies fulfills its promise of online music delivery.

45. **Latin Notes:** Sony Discos finds a distribution deal with Miami-based Ray Records.

INTERNATIONAL

48. **Japan's music community** re-evaluates its pricing strategies.

50. **Hits of the World:** Italy, the Netherlands, Belgium, and Spain still 'Believe' that Cher is No. 1.

51. **Global Music Pulse:** Export Music Sweden will bring

five female singers to MIDEM's opening-night festivities.

22. **Canada:** Dealers welcome strong post-holiday sales.

MERCHANTS & MARKETING

75. **W&A remains the No. 1** U.S. music distributor in total album market share.

75. **Buying Trends:** Early reports indicate a successful holiday season for internet retailers.

78. **Beats Track:** Universal, Northeast One-Stop announce new personnel.

79. **Declarations of Independence:** U.K. singer/songwriter Morris offers personalized songs... for a fee.

81. **Sites & Sounds:** TV set-top units that buffer incoming programming draw praise from the Consumer Electronics Show.

83. **Honda Video:** The U.S. home video industry's slow business explode in '98.

84. **Shel Tal:** Philips and Pioneer announce plans to market recordable DVD devices.

86. **Child's Play:** Anchor Bay to issue new titles in the 'Baby Songs' child-development music-video series.

PROGRAMMING

90. **Acquisition is predicted to**

DANCE TRACK



ROY ROUSE: P. 34

continued unabated in 1999.

42. **AirWaves:** Former New Kid Joey McIntyre prepares a solo set.

43. **The Modern Age:** Jon Crosby says that music is an escape from pain for him.

54. **Music Video:** Van Halen joins the growing number of artists offering videos exclusively on the World Wide Web.

FEATHER

89. **Update/Hellfire:** Hollywood Reporter staffers and others band together in support of former colleague Ruth A. Robinson.

COUNTRY



LEARN BIRMER: P. 26

100. **Hot 100 Singles Spotlight:** Will Smith's 'Miami' heats up the charts.

104. **Between The Bulletts:** Lauryn Hill's Grammy nods prove fruitful at retail.

109. **This Week's Billboard Online**

87. **Cleanfied**

110. **Market Watch**

110. **Chart Beat:** R. Kelly meets his chart match in Deborah Cox.

110. **Headlines:** The Weather Bureau, a new-ork quarterly, is set to bow in March.

GUEST COMMENTARY

What's Behind The Subliminal Power Of Music

BY RICHARD G. PELLEGRINO

When I was working at emergency rooms in New York, we would often see heroin addicts who came in nearly dead from overdoses. As they struggled for breath, we would feverishly prepare injections of Naloxone. This drug binds to opium receptors in the brain. When heroin is bound to these receptors, one experiences an "opium high." But Naloxone is a spoiler. It kicks the opium off the receptor, ties it up, and produces no high. Result: 60 to zero instantly. The patient would then be able to breathe, but only rarely did the story end there. More often than not, a patient would come up swinging, upset that we ruined his or her last high and unbelievably unconcerned about the near-death experience. Powerful stuff.

So what does this have to do with the music business? Jokes aside, plenty. The same receptors that bind opium also bind endorphins, a class of natural opioids found in the brain that seem to play a piv-

it suddenly becomes an intellectual exercise. After Naloxone negates the effect of their natural opioids, the intensity of emotion seems to diminish. People really do get "hooked on a feeling."

And what a powerful feeling it is: Music talks to us, and we talk back. The grime and condescension made by performers and listeners alike are direct responses to music that moves us, a way for the subconscious mind to respond to music's message. And, like spoken and written language, music can impart information. Extensive research has shown that exposure to certain kinds of music improves visual and spatial reasoning, memory, and learning.

What's more, the effects of our favorite music are long-lived. Music begins in the

A CD lets consumers obtain desirable emotional states of their own choosing on demand

Richard G. Pellegrino, Ph.D., is president of Daybreak, an entertainment and consulting company.

otable role in the way we experience music.

Experiments have shown that if you give Naloxone to a group of people and ask them to listen to their favorite music,

(Continued on page 23)

Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036.



Salute!

Ten Parts Talent, One Part Vermouth

- **K-Ci & JoJo** Best R&B Performance by a Duo or Group with Vocal ● Best R&B Song - "All My Life"
- **Semisonic** Best Rock Song - "Closing Time"
- **B.B. King** Best Contemporary Blues Album - Deuces Wild
- **Mary J. Blige** with Kirk Franklin, R. Kelly, Bono, Crystal Lewis & The Family Song of the Year ● Best R&B Performance by a Duo or Group With Vocal ● Best R&B Song - "Lean On Me"
- **Lyle Lovett** Best Contemporary Folk Album - Step Inside This House
- **Patti LaBelle** Best Traditional R&B Vocal Performance - Live! One Night Only
- **Regina Belle** Best Traditional R&B Vocal Performance - Believe In Me

This One



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Congratulations to our Family of Artists for their Ten Grammy® Nominations

Lowery Co. For Sale

BMG Among Contenders For Pub Firm

BY IRV LICHMAN
NEW YORK—The publishing company started on the eve of the rock revolution by Bill Lowery is on the sales block, and bidding for the Atlanta-based Lowery Music Group is to be intense (Billboard **Deadline**, Jan. 13).

Although no deal has been finalized by press time, sources say Lowery may be leaning strongly to BMG Music Publishing, which currently has international rights to the company's catalog. The purchase price for the company is said to be in the \$15 million-\$20 million range.

Lowery's New York-based attorney, Allen Arrow, confirms that the company is for sale and says that bidding has "been coming in from every conceivable kind of company. If the company is sold, Bill expects to stay on as day-to-day head of the company."

Online Child Protection Act Opposed

BY BILL HOLLAND
WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) has joined a broad coalition of First Amendment groups, publishers, and online service providers that is challenging in court the constitutionality of the Child Online Protection Act (COPA).

COPA was passed by Congress in autumn 1996 as part of the budget bill. With the music industry poised to move forward with E-commerce, the bill leaves it vulnerable to prosecution for lyrics, promotional videos, or album covers that might be considered objectionable.

The RIAA, in its Jan. 11 amicus (friend of the court) brief filed in U.S. District Court in Philadelphia, says that while it agrees with the intent of the new law—to prevent children from gaining access to pornography—it finds the COPA language is too broad and its determination objectionable.

(Continued on page 107)

Kingfisher's MCI, Crimson Music Units Are Merged

BY TOM FERGUSON
LONDON—MCI and Crimson Productions, the music units of U.K. retail giant Kingfisher, are being merged in a new initiative by its VCI Group subsidiary (Billboard **Deadline**, Jan. 14).

The move, which takes effect immediately, follows Kingfisher's November 1998 acquisition of VCI Group, of which MCI is part. The intention in the merger is to create budget markets, specializing in single and multi-artist licensed compilations. It also has released

in Atlanta. Whatever company to whom it's sold, there will be no change in its character.

Lowery, a board member of the National Music Publishers' Assn., favored his company more than 45 years ago.

It is a rich source of Southern rock, blues, and R&B material that is said to be ripe for extensive new

(Continued on page 108)

Indie Ripe & Ready Bought

BY CHRIS MORRIS
LOS ANGELES—Empire Media Distribution, a New York-based music production and consulting firm, has acquired New York-based indie label/distribution company Ripe & Ready Music. Terms of the deal were not announced.

In business since 1984, Ripe & Ready—which is headed by Mike De Urso, a former sales rep at Independent National Distributors Inc. and Landmark Distribution—issues albums under its own imprint, acts as a distributor for other independent labels, and licenses product from indie sources.

The company has released albums by God Street Wine (now with Mercury Records), the Brain Surgeons (which features Al Bouchard of Blue Oyster Cult), Mary Jane Corvette, Russian rocker Boris Grebenishok, roots-rock-

BY TOM FERGUSON
LONDON—Despite problems in the Far East and exchange-rate difficulties, HMV Media Group ple enjoyed a 4.2% sales increase to 279 million pounds (\$446.4 million) during the second quarter since its split from EMI (Billboard **Deadline**, Jan. 13).

Strong performances from its European businesses during the three months that ended Oct. 24, 1998, saw the music and books mer-

chot post operating profits of 10.5 million pounds (\$16.8 million), up from 4.1 million pounds (\$6.6 million) during the same period in 1997.

The increases, achieved in the face of adverse exchange-rate impact and difficult economic conditions in Hong Kong, are contained in *pro forma* figures published Jan. 12.

HMV Media Group joint chief executive Ian Giles describes the results as "very pleasing, particularly when put in the context of some pretty difficult trading conditions in the U.K. and Asia. Overall, we saw an improvement in profitability in every single one of the HMV regions; they all produced a positive profit performance in the second quarter."

We were even more pleased with Christmas, which was particularly driven by a strong performance by HMV Europe."

Globally, the group's HMV music stores saw comparable-second-quarter sales rise by 4.1% in the period. That positive picture for music was reinforced by an overall 5.4% rise in com-store sales over the five weeks that ended Jan. 2.

Of particular note, the U.K.—remains the group's powerhouse,

notes Giles. "The [Christmas] like-for-like sales growth for HMV Europe was 8.2%," he says. "We believe that constitutes quite a significant gain in market share." The increase, he adds, was largely made up.

HMV Europe saw comparable-store sales up 8% during the second quarter of 1998. Once the performance from new stores opened between May '97 and May '98 are added, reported sales rose 13.2% from 1997 to 100.1 million pounds (\$160 million). Outside Europe, a 4.3 million pounds (\$6.9 million) adverse exchange impact on sales at HMV North America made the picture less encouraging; what would have been a 4.3% sales increase on 1997 at constant exchange rates turned into a 6.5% drop, to 27.8 million pounds.

Even more disappointing was the scenario at HMV Asia-Pacific, where reported sales declined by 8.2% to 46 million pounds. However, Giles insists that HMV performed strongly in both Japan and Australia. The group blames a Hong Kong sales decline and 6.8 million pound adverse exchange impact for the reverse; at constant exchange rates, HMV Asia-Pacific was up 1.7%.

(Continued on page 97)

LaFace Re-Signs Braxton

BY CHRIS MORRIS
LOS ANGELES—Toni Braxton has started 1999 with a clean slate: The contract with LaFace Records, which reached a settlement agreement regarding legal actions filed during her contract disputes with LaFace and Arista Records.

Word of Braxton's new deal with LaFace surfaced Jan. 9 at the BMG convention in San Diego. During a product presentation, LaFace co-owner Barry Hankerson, who has partnered in the label with Kenneth "Babyface" Edmonds, announced that Braxton had resolved her differences with the label and is recording a new album for the company (Billboard **Deadline**, Jan. 12).

A LaFace spokesman says that a May release is planned for Braxton's album.

Barry Hankerson, Braxton's manager, told Billboard that the singer had signed a new contract with LaFace but declined further comment, saying that details of the pact were confidential. He adds that his company's "vested" status in the agreement.

A spokesman for Braxton says the singer has no comment about the new contract.

Documents on file in U.S. Bankruptcy Court in L.A.—where Braxton filed for Chapter 7 protection on Jan. 22, 1998—indicate that Braxton executed a new exclusive recording deal with LaFace on Nov. 4. (A source maintains that the contract was not finalized until late December.)

According to court documents, on Jan. 12, 1998, Braxton and her representatives of LaFace, Arista (which distributes LaFace), and BMG signed a settlement agreement to discharge the various legal actions filed by Braxton

and the labels during the often-acrimonious dispute over her contract.

The agreement mandated the dismissal of all suits brought by Braxton on Dec. 5, 1997, in California Superior Court in L.A., in which the vocalist claimed that her August 1989 recording agreements were invalid under Section 2852 of the California Labor Code—the so-called "seven-year statute," which limits the duration of personal-service contracts to seven years.

LaFace and Arista's Jan. 8, 1998, (Continued on page 109)

Paramount Preps For 'Rugrats' Vid

BY SETH GOLDSTEIN
NEW YORK—There's a lot of home video happening under the Viacom umbrella.

Paramount Home Video has planned the March 30 VHS and DVD release of "The Rugrats Movie," a significant revenue source. The box office, "Rugrats" sports a cross-promotional lineup that includes commercial icons like Campbell's Soup, Mutt & Apple Sauce, and Lincoln-Mercury cars.

Sources estimate that the studio could ship as many as 5 million cassettes on street date and hundreds of thousands of discs, with the promise of significant returns. Viacom expects to deliver two animated hits, "Mulan" and "101 Dalmatians," in March, providing stiff competition. (Continued on page 104)

Dion, Will Smith & Top AMAs Both Win 3; Big Sales Impact Not Foreseen

BY CARRIE BELL
LOS ANGELES—Will Smith and Celine Dion, along with three trophies each, were the big winners at the American Music Awards (AMAs). Kingfisher's music/video distribution and album in the soul/R&B category and favorite album in the pop/rock category, appeared on last year's soundtrack winner, "Men In Black."

His album "Big Willie Style" is No. 17 on The Billboard 200 this issue.

Dion won favorite pop/rock female artist for the second year in a row and was named favorite adult contemporary artist. She got a third mention through her work with James Horner on the triumphant "Titanic" soundtrack.

Due to the established superstar status of winners like Dion, Smith, Garth Brooks, and Will Smith, many retailers don't expect the AMAs to generate a huge leap in sales.

"These awards seem like feel-good awards that celebrate artists who already have huge sales and followings," says Borders Books & Music pop buyer Andy Straby, who is based in Ann Arbor, Mich.

"We've seen a bump in Celine's 'Let's Talk About Love' sales in the last week and a half, but I'd attribute that to riding the heels of her Christmas album, not the AMAs. The AMAs are responsible," Straby says. "The Grammys will have much more impact in a month."

(Continued on page 97)



SMITH

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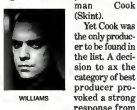
U.K.'s Brit Awards Gain In Global Stature

BY DOMINIC PRIDE

LONDON—This year's Brit Awards show will move closer to its original mandate as an international showcase for British music, with TV sales struck in all key territories and a record number of countries buying the show broadcast.

The nominations list, unveiled Jan. 11 (*Billboard* Bulletin, Jan. 12), encapsulates the diversity of music that found a home in the U.K. mainstream in 1998. Popstar turned indie kid Robbie Williams (Chrislaya/EMI) led the pack with six nominations, followed by left-field dance act Massive Attack (Virgin) with five. Acts with three nominations use Welsh alternative rock band Catatonia (blanco y negro) WEA), its

compatriot group the Manic Street Preachers (Epic), swamp-blues upstarts Gomez (Hut/Virgin), and big-beat star Fatboy Slim, aka Norman Cook (Skint).



WILLIAMS

The show will take place Feb. 16 in the London Arena in the Docklands area of the city, and it will be broadcast nationally in a two-hour edited version Feb. 17 by Carlton TV on the ITV network.

(Continued on page 98)

Top Acts Set For Germany's Echos

BY WOLFGANG SPAHR

HAMBURG—A bevy of international acts, including Alanis Morissette, the Lighthouse Family, and R.E.M., will join such top-selling German artists as Modern Talking, Xavier Naidoo, and Die Fantastischen Vier in performing live at the eighth Echo German Record Awards, to be held March 4 here.

The bill was announced Jan. 14 along with the nominations for the German industry awards. The chairman of the German Phonographic Academy Gerd Gebhardt, says that more than a dozen stars will perform live on the Congress Centre Hamburg stage in front of more than 3,000 attendees and more than 5 million TV viewers, giving the eighth Echo ceremony special prestige.

The managing director of the German Phonographic Academy, professor Werner Hay, used the occasion to appeal to Michael Naumann, Germany's federal minister for culture, to provide a substantial sum from his billion-mark budget to promote up-and-coming young pop and rock talent.



DIE FANTASTISCHEN VIER

Hay said that "the academy can no longer do this alone and is dependent on the assistance of the German federal government." He added that this also applied to renting practice rooms and providing funding for musical education and purchase of instruments.

A new presenter for the awards was also named: Kim Fisher from Berlin will host the TV broadcast of the Echo Awards, to be shown on German national network ARD at 8:15 p.m. on March 5. German TV corporation MDR will produce the show. Gebhardt expressed his gratitude

for the assistance provided by the Hamburg city government in preparations for the Echo Awards, which he said are now the third-most-prestigious best-seller awards in the world, alongside the U.K.'s Brits (see story, this page) and the U.S.' Grammys. This is the fourth year that the ceremony will be held in Hamburg.

As the world's third-largest record market, with sales of more than 6 billion deutsche marks (\$3.55 billion), "Germany will be the focal point of the global record industry on March 4," Gebhardt says. He adds that the German Phonographic Academy will be donating a six-digit sum in German marks to support the music therapy work of the Nordoff-Robbins Foundation in honor of the Echo Awards.

Most German retailers say they can feel the show's impact on sales. Purchaser Josef Janke of the Hamburg Karstadt department store expects the Echo Awards to boost sales of the two generic compilation acts that Echo organizers produce: one for rock, pop, and dance and the other for pop and dance.

(Continued on page 97)

Hammond Shines At Stellar Awards

BY LISA COLLINS

LOS ANGELES—With a record eight wins, including artist of the year, Fred Hammond dominated the 14th annual Stellar Gospel Music Awards.

Hammond, and his Detroit-based choir, Radical For Christ, triumphed in every category in which he was nominated. The awards show was held Jan. 9 at Atlanta's Civic Center.

It was a big night for Karen Clark-Sheard, who took home three awards, including female vocalist of the year for her solo debut, "Finally Karen."

"I'm honored to spread the news in a musical way and, of course, to continue the legacy that my mother, Dr. Mattie Moss Clark, left," she said.

The featured performance of Kierra Sheard, Clark-Sheard's 11-

year-old daughter, on "Finally Karen" brought her a Stellar in the category of children's performance.

The two-hour awards show, conceived to commemorate the birthday



HAMMOND

of Dr. Martin Luther King Jr., was hosted by CeCe Winans, actress Lynn Whitfield, and comedian/actor Steve Harvey. Featured performers included Yolanda Adams, Walter and Edwin Hawkins, John E. Kee, Trin-I-Tee 5-7, and Kirk Franklin, while program highlights included a medley of selections from DreamWorks' "The Prince Of Egypt"—"Inspirational" album featuring Shirley Caesar, Donnie

McClurkin, and Boyz II Men.

Presenters included Bobby Jones, Angelica Christie, and actors Victoria Dillard, Wendy Raquel Robinson, and Rocky Carroll of "Chicago Hope."

The James Cleveland Award was presented to the late Thomas Whitfield for his contributions to gospel by Adams, whom Whitfield was credited with discovering.

The awards—spanning 25 categories of gospel from R&B to traditional gospel and voted on by industry professionals—are likely to provide a sales boost for winners and performers. Distributed by the Chicago-based Central City Productions, the two-hour special airs nationwide in syndication from Jan. 10 through Feb. 14 in more than 100 markets.

A complete list of winners follows. Artist of the year: Fred Hammond. (Continued on page 103)



Smash Hit. Smashing Pumpkins member Billy Corgan joined noted producer Tony Visconti and the Chicago chapter of the National Academy of Recording Arts and Science (NARAS) Nov. 23, 1998, for a panel titled "Painting The Musical Picture: A Conversation About The Role Of Artist, Engineer, And Producer," part of the chapter's music forum series. The panel discussed the role of collaboration in the recording process. Shown, from left, are recording engineer Chris Shepard, Chicago Recording Co. GM Hank Neuberger, Corgan, Visconti, and Giff Morris, executive director of the Chicago chapter of NARAS.

EXECUTIVE TURNTABLE

RECORD COMPANIES. George Levendis is named VP of international at Arista Records in New York. He was managing director of BMG Greece.

Mark Seider is appointed head of top 40 promotion at V2 Records in New York. He was national director of pop promotion at Elektra.

Reprise Records in New York promotes Alex Coronito to senior director of promotion, adult formats; Anne Marie Foley to associate director of local AC; and Tommy Page to hot promotion manager, New York. They were, respectively, director of triple-A promotion; local promotion manager, New York; and a promotion assistant.

Outpost Recordings names Ashmi Dang A&R director in New York and promotes David Kim to marketing director in Los Angeles. They were, respectively, founder of Spectre Marketing, Media & Promotion and A&R



LEVENDIS



SEIDER



CORONITO



PAGE



DANG



KIM



FOLEY



FOLEY

manager. Wu-Tang Records in Los Angeles names John "Moody" Gibbons president and Arlene Godfrey GM. Gibbons remains president of Wu-Tang Management, and Godfrey was liaison for RZA Productions and Wu-Tang Productions.

Jim Brennan is promoted to VP controller of shared accounting services at Sony Music in New York. He was assistant controller of shared accounting services.

Samuel "Tone" Barnes is named

executive VP and Jean Claude "Poke" Oliver is named executive VP at Columbia Records in New York. They remain producers.

Jerome Farley is named director of A&R at Eightball Records and Empire State Records in New York. He was president of Turntum Records.

Cole America Records in New York appoints David Tockman director of business affairs. He was an attorney at the Law Office of George Edward Regis.

Lenny Soohoo is named con-

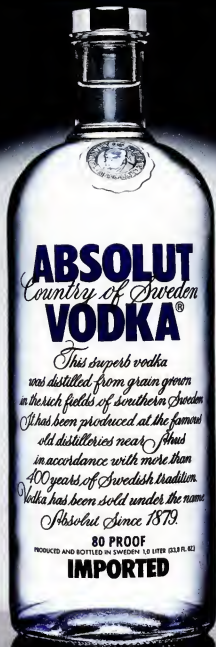
troller of U.S. operations at peermusic in New York. He was controller/director of royalties at Zomba Recording Corp.

RELATED FIELDS. Anita Busch is appointed editor of The Hollywood Reporter in Hollywood. She was a freelance journalist.

Network Music in San Diego promotes Bruce L. Tucker to COO and Larry Anderson to VP of marketing. They were, respectively, business and legal affairs VP and production manager.

Ted Kurland Associates in Boston promotes Panos Panay to VP/director of international division and Marilyn Rosen to international booking agent. They were, respectively, booking agent for European and Middle Eastern tours and publicity manager/director of the Jazz Meets Symphony division.

The Lippin Group in Los Angeles appoints Jean MacDonald Sievers to senior account executive. She was head of media relations at Revolution Records.



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Artists + Music

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Prekop Stretches Out On Thrill Jockey Solo Debut

BY DYLAN SIEGLER

NEW YORK—Sam Prekop says he's "not always that good at doing things." So when his Chicago-based band, the Sea And Cake, went on hiatus to give band member John McEntire time with his other major project, Tortoise, Prekop went to work.

"I like to be doing stuff all the time," Prekop says. "So it was pretty likely that I would come up with something."

Prekop conceived a self-titled solo record, due Feb. 9 from Thrill Jockey. But far from being a simple stopgap, the set treads the turf where jazz, rock, and experimental music meet, continuing to blur the genre boundaries the Sea And Cake and its contemporaries have recently helped smudge.

On the new album, Prekop's singing falsetto vocals shine through the latticework of Josh Abrams' acoustic and electric bass, Sea And Cake member Archer Prewitt's electric guitar, and Chad Taylor's tight, downbeat-sky percussion.

Prekop—who added vocals to only a portion of the tracks—plays on guitar and keyboards, joined by cornet player Rob Mazurek, string player Julie Pomerleau, and percussionist McEntire.

"The jazz element sort of happened by default," says Prekop, who attributes the sound to the solid jazz backgrounds of many of the ensemble's players, many of whom also have experience in

experimental music. "I didn't want a jazz rhythm section backing me up; that wasn't the intention. But we met in a place that I couldn't have imagined without them."

With his guitar playing "on a back burner," Prekop says that he originally intended to complete the entire album himself in his home studio, composing and editing on the computer. (Past Prekop projects, like a

recent Microstoria remix and the latest Sea And Cake album, "The Fawn," have thrived on computer-generated sounds.)

"But I wasn't really writing songs," he says. "They were more like a bunch of little computer-based snippets, and I got kind of bored." So with renewed resolve, he picked up the guitar and then picked up the phone.

"The first person I contacted," says Prekop, "was Jim O'Rourke," the Gaerdel Sol member and increasingly high-profile progressive performer, composer, and producer (Smog, Stereolab, John Fahey). O'Rourke produced the album and contributed string arrangements and incidental backing vocals.

While jazz elements are a vital part of the album's character, Prekop's conceptual grasp of composition forms the album's foundation, drawing from rock, bossa nova, electronic, and experimental sources.

For instance, says Prekop, "I write vocal parts as part of the ensemble, like a counter-melody that

(Continued on page 95)

Bluegrass Sees Lift In 3 Albums

Earle, Skaggs, McCoury Sets Focus Mainstream Attention

BY JIM BESSMAN

NEW YORK—With the possible exception of Alison Krauss, the "high lonesome" bluegrass genre has remained lonely indeed—at least in the mainstream music marketplace.

But three high-profile bluegrass releases due this quarter are raising hopes that the jazzy, old-time acoustic folk music, which is rooted in the Kentucky hills of the '30s, is on the verge of major visibility.

The albums are Ricky Skaggs'

IBMA [International Bluegrass Music Assn.] and its award show established, radio play getting better than it was, and so many young people coming into the music as listeners and players," McCoury adds.

Skaggs cut his teeth in bluegrass with the legendary Ralph Stanley's Clinch Mountain Boys in the early '70s, before evolving his sound into major country success in the '80s. He seconds McCoury's assessment of the state of bluegrass music.

man of the IBMA board of directors, senses a bluegrass buzz from roots radio stations, combined with a "general disinterest in what's coming out of the country market."

He also notes the amazing achievement of Stanley, whose "Clinch Mountain Country" album, featuring such mainstream country guests as Vince Gill and Patty Loveless, earned him Amazon.com's country artist of the year honors and also is up for the best bluegrass album Grammy this year.



THE DEL MCCOURY BAND



SKAGGS



EARLE

"Ancient Tunes," which Skaggs' Family Records (SFR) releases Jan. 26; the Del McCoury Band's "The Family," out Feb. 9 on Skaggs' new label, Cella Music; and Steve Earle's "The Mountain," due Feb. 23 on his E-Squared Records.

Country rock renegade Earle—a major McCoury fan—used the McCoury Band as the backup on his new disc and will also tour with it, beginning with a Nashville showcase in March.

"To me, bluegrass is stronger than ever since I started in the late '50s," says McCoury, who played in the late pioneer Bill Monroe's Blue Grass Boys in the early '60s and is seen by many as the genre's current standard-bearer.

"I've seen it go to a certain level and drop back and depend on those [core] fans for several years and then get new fans again, but it's grown so much in the last five years, with the

"I'm seeing a real change in the wind, and what's blowing is a more traditional, rootsy, gutsy sound," says Skaggs, whose 1997 album "Bluegrass Rules!" set his first full-fledged bluegrass set in 12 years, forestalled the current commotion. It also has just been nominated for a Grammy Award as best bluegrass album.

"Maybe it happens every 10 or 15 years, but when I first came to Nashville in '80 and '81, there was a real desire for that old sound to come back into country music, and I think it's still there today," Skaggs adds. "People like Steve Wariner and Clint Black and Joe Diffie have come up to me and said, 'Man, I love what you're doing, and it's exactly what you're supposed to be doing—carrying on the tradition and sound and kicking it up a notch and taking it to the next millennium.'"

Peter Kennedy, editor of Bluegrass Unlimited and a former chair-

"All those country acts being on Ralph's record shows where their hearts are," says Kyndallend. "Also Lyle Lovett had [bluegrass stars] Mike Aldridge and Victor Krauss and Sam Bush out on the road with him a lot last season, and Alison was on 'The Prince Of Egypt' [country music soundtrack] and the national TV show [promoting the movie], so a lot of the underground [bluegrass] stuff is starting to see the broader world."

Echoing Kyndallend is Doug Tuchman, for 27 years a key bluegrass radio DJ and concert promoter in the New York area. He says that the music is more popular now than at any time in his recollection, and he also points to the eagerness with which so many top country artists flocked to the Stanley project.

"It reflects their willingness to show the public how much they genuinely like bluegrass and gives the

(Continued on page 96)



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Artists & Music

Paul Westerberg Commits 'Suicaine'

Capitol Debt Features Mostly Home-Recorded Material

BY CHRIS MORRIS

LOS ANGELES—“Suicaine Gratification,” the debut Capitol album by Paul Westerberg, set for release Feb. 23, finds the singer/songwriter bringing it all back home—literally. Westerberg, the former leader of the much-admired ‘80s punk band the Replacements, says most of the album was penned and recorded at his house after he returned from the 1996 tour that promoted his second and last Reprise album, “Eventually.”

“As soon as I came home from the tour, I wasn’t in the greatest up mood,” Westerberg confesses. “I just kind of ran with it; I isolated myself and sat down in the basement, and a lot of it poured out. And a lot of it was written and recorded down there.”

After cutting rough versions of many of the songs at his Minneapolis home, Westerberg hooked up with noted producer Dan Was. Following a long period in the studio, the pair ultimately decided that leaving well enough alone was the best approach for the material.

Westerberg says, “As usual, we took the bare-naked recordings, tried

to embellish them, tried to rerecord them, and for the first time I think ever, I found a guy smart enough to realize that the shit was the shit that

was recorded in the basement. “We did it as backwards,” he adds. “If it had been totally up to me, I wouldn’t have bothered to rerecord anything, do anything. But I’d signed to Cap-

itol, and ex-president/CEO Gary Gersh was involved, and naturally they always say, ‘Well, why don’t you flesh these songs out and rerecord them.’ So we kind of like ran everything through the wringer, and a good 75% of the time we realized that the first take, the initial home version or whatever, was the best, and why try to embellish something that is better than the more fragile that it is?”

Much of the material is piano-driven, with Westerberg playing most of the parts (although Benmont Tench of Tom Petty’s Heartbreakers also contributes keyboards). Josh

Freese, of Westerberg’s ‘96 touring band, and Jim Keltner contribute drums.

Dave Pirner of Soul Asylum sings backup on “The Fugitive King,” while the background vocals on the lowly ballad “Born For Me” were supplied by Shawn Colvin. “Don knows everybody who is everybody,” Westerberg says of Colvin’s involvement. “And I think I’ve had always sort of known him to be a fan and was more than happy, and I guess she was in town at the time.”

(Continued on page 19)



WESTERBERG

Rick Springfield Rebounds With Self-Released ‘Karma’; Nettwerk Expands Management Team

BOP TIL YOU DROP: Rick Springfield returns in February with his first album in more than a decade. “Karma” will be sold through his World Wide Web site, www.rickspringfield.com, and through a toll-free phone number. It will get a good send-off when Springfield is featured on VH1’s “Behind The Music.” His episode, which will be repeated often, began airing Sunday (17).

Springfield went to one label only—his former one—before deciding to release the album himself. “We approached RCA Records, and they said no,” he says. “They hadn’t heard the album; they just weren’t interested. There was some interest from smaller labels, but I’ve had friends put their soul on a record, and then it disappears.”

I figured, ‘I’ve gone this far myself; I might as well go the whole way.’

The ‘80s were very, very good to Springfield, who had four platinum albums and more than a dozen top 40 hits, including “Jessie’s Girl” (his signature song), “Don’t Take To Strangers,” and “I’ve Done Everything For You.”

After a brief hiatus in the mid-’80s, he returned in 1988 with “Rock Of Life,” which peaked at No. 55 on The Billboard 200 and reminded the singer of just how fickle the business can be. “I took a couple of years off, and when I came back, it was like, ‘Whoa, where is everybody?’ It was a surprise how soon they forget,” he says.

He got a further reminder a few years ago when producers from Oprah Winfrey’s show called. “A low point in my career was being called by Oprah’s people to appear on a one-hit-wonders show when I’ve had 17 hits,” he says. “I turned them down. They were very nice and flattering to me, but that was a low point.”

After “Rock Of Life,” Springfield primarily concentrated on his acting career. Last July, he began touring for the first time in 10 years, playing venues as big as Universal Amphitheatre in the Los Angeles area and as small as clubs seating a few hundred people. It was in one of the smaller venues that he caught Springfield in December in Las Vegas.

He hadn’t seen him in concert since 1984, when he sold out Reunion Arena in Dallas. And while the Vegas crowd was obviously nowhere near the same size, the fans were just as devoted as we’d remembered.

We were knocked out by the mutual love between him and his fans, not to mention how great he still sounds. Springfield rocked his heart out, turning in muscular versions of all of his hits, while the audience clamored to get onstage. At several points, he was joined by at least two dozen women singing with him onstage.

I was pretty surprised by the reaction when I first went back out,” he says. “I didn’t know if I’d have the energy for the music or if the fans would. But the ener-



Classical Rock. Daniel Johns of Silverchairs, left, chats with classical pianist David Helfgott during sessions for the Epic band’s forthcoming album. Helfgott, whose life inspired the Academy Award-winning film “Shine,” performs on the six-minute track “Emotion Sickness.” The tune also features a string arrangement by Jane Scarpantoni. The as yet untitled album is due early this spring.

gy was still there. Having taken 10 years off, it was great to play the songs again.” He’s playing selected dates for the next few months but plans an extended tour after “Karma” has had a chance to find its audience.

“Karma” was co-produced by Springfield and his longtime producer, Bill Drescher. It contains the same guitar-driven pop Springfield is known for and features upbeat melodies that contrast with his often-cynical long-gone lyrics. “My old material was depressing songs in a happy context,” he says. “This album is talking about where my head is now. I’ve gone through a lot of shit, and I’ve had a lot less than I was when I wrote ‘Jessie’s Girl,’ and that life experience shows.” He adds with a laugh, “I only write when I’m miserable, and I’m a lot more miserable these days, so I get a lot of writing in.”

NETTWERKING: Nettwerk, the Vancouver-based management company that guides the careers of Sarah McLachlan and Barenaked Ladies, among others, has added management personnel in its offices in Los Angeles and New York. The Terry McBride-run company, which also includes a record company and a multimedia division, has hired Ari Martin, formerly with Arista, for the New York office and moved staffer Dave Holmes from Vancouver to Los Angeles. Both hold the title of senior director of artist management.

“A lot of the management focus with the Barenaked Ladies and Sarah has been America. And all of that has been done through Canada,” says McBride. “I’m trying to set up a management presence in New York and L.A.—where I have label, management, and multimedia all under one roof—so they can gain from the synergies of being under the same roof.”

The goal of these new offices is to give management greater personal visibility in the U.S., says Martin. “And to stay in close contact with our artists’ labels, including the local and regional staff, along with concert promoters and radio.” With the additional manpower, McBride expects Nettwerk to add more acts to its roster, which also includes Tara MacLean, The Devlins, Moist, Maren Ord, Gob, and Mudgitt.

STUFF: Jon McHugh has been named VP of creative development for Five Records in Los Angeles. He was VP of soundtracks at New Line Cinema. . . . **ONE & POKÉ**, better known as the production team Trackmasters, have been named executive VP’s at Columbia Records. For the past year, the pair have had an imprint through Columbia. The acts at that imprint will now be incorporated into the Columbia roster. . . . **The Black Crowes** start their Souled Out tour Feb. 1 in Milwaukee.

Kill Rock Stars’ Sleater-Kinney Rises To New Challenges On ‘Hot’

BY CARRIE BELL

LOS ANGELES—On Feb. 23, the new album. It challenged us musically, lyrically, and thematically,” says 25-year-old vocalist/guitarist Corin Tucker. “We created more diverse guitar and drum sounds, and the song structures vary throughout the album.”

“We are extremely happy with the new album. It challenged us musically, lyrically, and thematically,” says 25-year-old vocalist/guitarist Corin Tucker. “We created more diverse guitar and drum sounds, and the song structures vary throughout the album.”

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ferent from our last one, because people responded so well to it. But we have to be loyal to ourselves first, and this is where the music took us.”

Don’t get her wrong. “Hot Rock” is chock-full of the music Sleater-Kinney is known for: raw, guitar-based punk with alternating emotive vocals, played with the passion and reckless abandon of first-time musicians. It still straddles the line between the do-it-yourself aesthetic of Bikini Kill and the polished punk of mainstream-acceptable Hole.

In a sense, the band is its own stiffest competition, as there aren’t too many other groups that sound like the female trio. Its last album, “Dig Me Out,” decorated many critic 1997 top 10 lists, garnered a strong following, and scanned 56,000 copies, according to SoundScan.

“We feel the pressure of praise is a bit of a risk making an album so dif-

ferent from our last one, because people responded so well to it. But we have to be loyal to ourselves first, and this is where the music took us.”

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Rykodisc's Willis Makes New Disc On Her Own Terms

BY CHRIS MORRIS

LOS ANGELES—Kelly Willis' Rykodisc debut, "What I Deserve," has been a do-it-yourself affair.

Slated to hit retail Feb. 23, the project marks the Austin, Texas-based vocalist's first full-length album in five years—and her first recording of any sort in two years.

Signed by MCA in 1990, Willis issued three country-oriented albums; she was dropped after the release of her self-titled 1993 collection. She subsequently signed to A&M, which released the EP "Fading Fast" in 1995. But her association with that label didn't last long.

"They did this big changing of the guard [at A&M]. They just cleaned

house, and my

A&R person, Te-

ress Essauet, was

one of the people

who got let go,"

Willis explains.

"When she left,

they talked about

keeping me, but

... [senior VP of

A&R] David An-

derle didn't care for the music on the

EP very much."

She continues, "It seemed obvious

to us both that we were going to end

up being in one of those conflicts, so

they let me out of my deal. Then I

spent two years trying to figure out

what to do next, trying to find another

label and not having any luck, and

I just decided to go ahead and make

the record and then shop it."

Willis began work on "What I

Deserve" in San Francisco with producer

Norman Kerner. However, after

former Rough Trade Records head

Geoff Travis stepped in with additional

funding, Willis began to reconsider

her options.

She says, "I realized that [Kerner]

and I didn't really see eye to eye, that

we didn't have the same picture ...

This was my first record after five

years of not having a record out, and

I thought, 'Well, I'm not gonna serve

around with it. I'm just gonna go home

and finish it.'"

Willis completed the album in

Austin with producer Dave McNair.

She used guitarist Chuck Prophet

from the San Francisco sessions, plus

such locals as guitarist Jon Doe Gra-

ham and violinist Amy Travn.

Rykodisc director of product man-

agement Ron Decker says the label

will service the track "Take Me

Down" to roots music and triple-A sta-

tions this month. The label will select

another track for country radio.

Willis, who is managed by Joe

Priesnitz Artist Management and

booked by the Davis McNair Agency,

will tour widely, Decker says. "The

week of release, there'll be a string of

dates in and around Texas. The plan

is to make a quick run up the West

Coast, and be back in Austin to head-

line a Rykodisc [showcase]. Then from

there she'll embark on an East Coast

and Midwest leg—and onward and

upward from there."

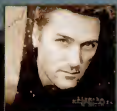


WILLIS

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JANUARY 22, 1931 - DECEMBER 11, 1964

Artists & Music

SLEATER-KINNEY RISES TO NEW CHALLENGES

(Continued from page 12)

and are prepared for some backlash, but who would want to hear all the same stuff from us?" asks 24-year-old guitarist/vocalist Carrie Brownstein. "The best way to live up to an album like 'Dig Me Out' is to follow it with a completely different album and not bore our fans."

Brady Rifkin, a buyer for the seven-store, Pasadena, Calif.-based Penny Lane, is confident that Sleater-Kinney will live up to its reputation.

"It should be big for us. The last one did really well and sold over an extended period of time as they got continuous coverage in music magazines," he says. "The next one should do even better, as it is more poppy. It is one of the few records in our punk section that people over 25 are interested in. The early-in-the-year release gives them a head start in the race for bin space also."

Although the members admit that this album is a tad more radio-friendly than "Dig Me Out" and that they're eager to push past their critics-darling status, the trio (rounded out by 32-year-old drummer Janet Weiss) has ignored major-label offers and decided to stay with Kill Rock Stars, unlike former labelmates Elliott Smith and Mary Lou Lord.

"The most important thing is to retain control and do things our way. Kill Rock Stars has given us that freedom," Tucker says. "Many bands suffer on major labels, and it shows in the music. Our talks with majors have been learning experiences, but we have no desire to make compromises for more money. We don't need their game plans; we have our own."

Kill Rock Stars owner Slim Moon is content with the artist-friendly plan.

"You just try to offer a band a happy home and help them achieve goals in the marketing, distribution, and promotion areas," Moon says. "This album promises to take Sleater-Kinney to the next level and will gain some recognition."

PAUL WESTERBERG COMMITS 'SUICAINE'

(Continued from page 12)

Westerberg expresses satisfaction with the sparse, unvarnished quality of the finished album: "If you have the patience to listen, your ear isn't distracted by some ear candy that comes in on the second verse. Nothing really happens, but the words change—it's like a damn folk song."

He also is at home with the unsettling quality of such introspective songs (published by Elegant Mule Music/Warner-Chappell) as "It's A Wonderful Life," "Best Thing That Never Happened," "Final Hurrah," and "Tears Rolling Up Our Sleeves."

"I used to struggle with depression, and now I don't struggle anymore," he says. "It's not wallowing, but I isolated myself on purpose and sort of went with it. Rather than try to like pick myself up and do something else, I sort of followed where the dark thing led me."

Capitol VP of marketing Steve Rosenblatt views "Suicaine Gratification" as an opportunity for the label to separate Westerberg from his admittedly glorious past with his for-

tion for the label, as this campaign is the most complex we've ever assembled. The last album could have reached more people if we had had things like videos and radio, so this time the band has decided to try those things. We don't expect to sell 6 million copies, but hip-hop isn't the only genre that can break through indie barriers."

"Get Up" will be serviced as a single to college and modern rock radio stations in late January. It will be packaged with two non-album tracks for commercial release Jan. 26. Independent filmmaker and Kill Rock Stars recording artist Miranda July directed a videoclip, which will be sent to regional video shows and major outlets like MTV.

"We've given them play on our local show and probably will again," says Phil Manning, PD of modern rock KNDD (The End) Seattle. "It is a little early to make an opinion on adding it to main rotation, but I don't think that will hinder their success. A band like this doesn't depend that much on radio."

Brownstein agrees. "I don't give much credence to commercial radio when it comes to interesting and fresh music," she says. "They basically ignored us last time, and we did fine. We're willing to try to get a programmer's attention, but I don't intend to kiss any ass or do special concerts for listeners in exchange for play. I'd rather reach people in small towns in Indiana by playing for them."

Fans will have plenty of chances to catch the Legends-booked and Julie Butterfield-managed band when it tours the U.S. in February and March, Europe in April and May, and Japan and Australia in the summer or fall.

"The reward comes from a fan's response when they're standing in front of you," Brownstein adds. "And live is the ultimate way for someone to experience us anyway."

mer band.

"We want to position him like, 'This isn't the guy from the Ramblants,'" Rosenblatt says. "It's not about that. It's about Paul Westerberg, and we want to break from the past. Here's one of the great American songwriters who made a great record—let's take it at that. Let's let people get into this album, this artist, at this place in his career."

The label will service the track "Lookin' Out Forever" to radio Feb. 8.

"It's one of the rockier tracks on the record, and we think it's going to speak to Westerberg fans and get him new fans, because it's really a great song," Rosenblatt says. "We think there'll certainly be commercial alternative play, rock radio play, triple-A play for that track. And we think it's a great track to set Paul back into the marketplace, because it crunches a little more than some of the tracks that were worked off his last two solo albums."

Rosenblatt also expects that press

(Continued on next page)

BEHIND
EVERY
FILM...

Sub Pop's Sebadoh Welcomes 'Mature' Tag, But With Rough Edges Intact

BY DYLAN SIEGLER

NEW YORK—Sebadoh's lead singer, Lou Barlow, has noticed that each of the band's four Sub Pop albums has been heralded by the press as its "most mature work yet." Barlow surmises that its new album, "The Sebadoh," due Feb. 23 from Sub Pop/Sire worldwide, will be no exception.

"This time, however, Barlow agrees. "There is such a big difference to between the last record [1996's "Harmacy"] and this record—in togetherness and maturity and all those clichés," he says. "It all has to do with us taking direct responsibility for it and counting on our own direction."

The trio established itself in the indie-rock canon after its formation outside Boston a decade ago, soon earning a name in college-radio circles for its rocking slacker breakup anthems. Sebadoh garnered its rabidly loyal following by tempering a hardcore lineage with angst-ridden pop, layering emotive lyrics over trebly, aggressive guitars. The new album embraces lo-fi's rugged spirit but shines with a hard-won—and indeed mature—cohesion.

The album's producer, Eric Masunaga, says that "The Sebadoh" was a chance for the band, which also includes longtime bassist Jason

Loewenstein and new drummer Russ Pollard, to "redefine themselves and make the record they deserve."

He adds, "I think it showed them that they can do anything—that they can incorporate their lo-fi ideas with recent technology and techniques to help get a really unique sound."



SEBADOH

Barlow says re-evaluation has always been a big part of Sebadoh's creative process, especially through the band's high drummer turnover and its early tendency to break up and re-form.

"I've always listened to stuff that I've done and gained some kind of perspective," he says. "Like, 'I really should concentrate more on my guitar playing next time' or 'I really need to enunciate more when I sing.'" With typical humorous self-effacement, Barlow adds, "Or, 'Maybe I should just hit the 'don't suck' button next

time!"

The act's rough edges—in the form of the last album's single, "Ocean"—were favorably received by commercial radio. "Harmacy" sold 80,000 units, according to SoundScan. Sire VP of promotion Sherri Trahan says that the label hopes to build on that base with "Flame," the first single from "The Sebadoh."

In broadening the band's audience, she says, "not only do we have the loyal Sebadoh fan base that they've already established on their own; we've got a whole new potential audience we'll be able to gain through college and alternative radio."

Adds Megan Jasper, senior product manager at Sub Pop, "Sebadoh is very intelligent music, and that's one of the biggest things that will set it apart from the standard commercial alternative fare."

Matt Nerney, manager of Poughkeepsie, N.Y., retailer Rhino Records (not related to the label), says that "The Sebadoh" should go over fine with the band's loyal fans, "especially since it's not such a big step into the mainstream."

Nerney acknowledges that some of Sebadoh's devotees might be turned off if they perceive the band is "selling out" to commercial concerns, but he

says the band's continued development and quality are hard to dispute.

While levelheaded liberal arts grads may be looking for more breakup themes from Sebadoh's anthem mill, Barlow says that the songs on "The Sebadoh"—especially "Flame" and "Thrive"—"are anthemic, but they're

not necessarily about breakups anymore."

"Though, you know," he adds, "anytime anyone wants to call me anything with 'anthem' in it, that's good. It's better than something like 'king of the sensitive-guy ditties'—'anthem' implies strength."

PAUL WESTERBERG COMMITS 'SUICAINE'

(Continued from previous page)

and retail will come to the party.

Capitol is also not forgetting Westerberg's longtime fans. "We're putting [the album] out in a special package," Rosenblatt says. "It'll come out in its regular CD form, and it'll also come out in a special package. Paul normally doesn't put his lyrics in, and the special package'll have lyrics and some photos and some little anecdotes from Paul. We'll probably do a limited-edition run, probably 10,000 of those, just for the fans."

Touring will probably involve an emphasis on the songs from "Suicaine Gratification." Rosenblatt notes, "Paul wants to focus on the new material, so we're talking to Paul about going out on a club-size or small-theater tour and getting a band together that plays this music in its

proper form live for people."

Westerberg, who is managed by Gold Mountain Entertainment, chafes at the idea of playing his old material live and appears to take a dim view of touring in general these days.

"May be there's an alternative," the musician says. "I might play the songs and not perform live—I don't know, maybe a pay-per-view from my basement or something."

Steve Pearson, buyer at Minneapolis-based retailer Electric Fetus, says hometown interest in Westerberg's new project is running high. "There's high anticipation," he says. "We've done very well with the Granda Boy records he's put out himself and with the Replacements catalog. I think it's going to be really big for us."

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UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

SOME FOLKS just have "it"—that rare, intangible element that separates the stars from those who are simply talented. Jordan has "it" ... and then some.

The Nottingham, England, lad is barely an adult, and he's already penned enough hit-worthy pop tunes to fill several albums. In fact, the raw demos of his songs were strong enough to draw the attention of Mike Sefton, who runs the U.K.-rooted deConstruction Songs.

"I remember asking him during our first meeting who his heroes were, and he replied Jam and Lewis, and L.A. Reid and Babyface—not bad heroes to have in this generation," says Sefton, who inked the newcomer to a publishing deal and has already paired him with seasoned tunesmiths, including Linsey Campbell and Michael Kay. "It was important to have co-writes in the bag and get him some credibility before he becomes a pop star."



JORDAN

As a result, Jordan's now getting major-label requests for the songs that he's not planning to keep for himself—in addition to a rising number of calls courting him as a potential artist signing.

"It's an encouraging time, needless to say," Jordan says. "It's my dream to be equally respected as both a writer and an artist."

Both are clearly on the horizon, thanks to material like the bouncy, pop-inflected ditty "I.D.," "I Can't Go For That," which combines a credible jeep-funk groove with a sing-along chorus; and the deeply sensual "You Can Make It Happen," with its smooth, old-school soul melody. Factor in Jordan's playfully sexy vocal style, and you have the makings of a teen-ready star à la Backstreet Boys and 'N Sync—but without several guys diffusing the audience's attention.

For more information, call Sefton at 171-384-2298.

MAKIN' IT HAPPEN: The college circuit is a great way to develop a solid fan base, and it's also a good test market for commercial viability—if an artist has the goods and the initiative to go out and work it. Mike Rayburn understands this, and over the last eight years, this Nashville-based singer/songwriter has risen to a respectable level of success, selling more than 15,000 CDs in the last few years.

Since 1992, Rayburn has issued four discs on his own. The most recent release is this year's "Better Days," produced by the artist with Dave Perkins of the late, great MCA hand Chagall Guevara.

Rayburn's accomplished guitar work and his emotive, slightly raspy vocal style perfectly complement his smart, heartfelt, acoustic guitar-driven singer/songwriter pop/rock, a style that would appeal to fans of acts like Counting Crows and Tom Petty.

"I consider my music sort of pop-alternative—in the same area where Sheryl Crow and the Wallflowers are," he says. "It's a little more acoustic than, say, matchbox 20."

In a recent national poll of college and university campuses nationwide and entertainment agencies and labels actively involved in the campus market, Rayburn was named 1998 Entertainer of the Year (Campus Activities Today magazine), out-ranking heavyweights like Indigo Girls (No. 10) and the Wallflowers (No. 9). Not bad for an artist who has totally gotten to this place DIY.

Rayburn is currently cutting new tracks with producer Dave Huff. For more information, contact Rayburn at 615-366-7762.



RAYBURN

THERE IS HIDDEN...

Assistance in preparing this column was provided by Rick Clark.

BILLBOARD'S HEATSEEKERS ALBUM CHART

WEEK	LAST WEEK	WKS ON CHART	ARTIST	ALBUM	PEAK POSITION	WEEKS ON CHART	TITLE
1	2	16	ORGY	ELEMENT4REPHASE 49923 (WARRNER BROS. 17 011 581)	1	16	CANDYASS
2	4	16	THE FLYS	DELICIOUS VINYL 74066 (FARMER 10 06 16 58)	2	16	HOLDY'Y MAN
3	6	16	SHAKIRA	SONY DISCOS 12746 (1 09 15 01 5 58)	3	16	DONDE ESTAN LOS LACRONES?
4	5	12	FATBOY SLM	SLMT 66274 (MCA/REPRISE) (10 06 16 58)	4	12	YOU'VE COME A LONG WAY, BABY
5	16	5	KID ROCK	LAIVANTAGE 6311 (3 04 11 5 58)	5	5	DEVIL WITHOUT A CAUSE
6	12	16	DIVINE	PERSONAL 12235 (ANT) (10 06 16 58)	6	12	FAIRY TALES
7	3	16	FIVE	AMERICA 13003 (10 06 16 58)	7	16	FIVE
8	12	16	ELVIS CRESPO	SONY DISCOS 62684 (1 09 15 01 5 58)	8	12	SUAVEMENTE
9	5	16	TO CLOOMWORK	69431 (MPC) (1 09 15 01 5 58)	9	16	THEY NEVER SAW ME COMING
10	13	12	GODSMACK	REPUKUS 531 (GUNAWALD) (10 06 16 58)	10	12	GODSMACK
11	12	16	THE WILKINSONS	ANTI WAGWALD 24369 (WARRNER BROS. 17 011 581)	11	12	NOTHING BUT LOVE
12	19	11	SARA EVANS	ACA JAGWALD 87034 (SLR) (10 06 16 58)	12	11	NO PLACE THAT FAR
13	18	26	TRIN-I-TEE 5.7	B-WITE 90094 (INTERSCO) (10 06 16 58)	13	26	TRIN-I-TEE 5.7
14	17	16	TRICK DADDY	SLMT 67416 (SLR) 2802 (WARRNER BROS. 17 011 581)	14	16	WWW.THUG.COM
15	31	4	JESSE POWELL	SLMT 11776 (ACA) 11776 (SLR) (10 06 16 58)	15	4	BOOT IT
16	10	20	TATYANA ALI	MUJORA 66656 (MPC) (10 06 16 58)	16	20	KISS THE SKY
17	23	3	EMILIA	ROD 5325 (UNIVERSAL) (10 06 16 58)	17	3	BIG BIG WORLD
18	14	22	JENNIFER PAIGE	EDEL AMERICA 16213 (MCA/REPRISE) (10 06 16 58)	18	22	JENNIFER PAIGE
19	25	18	SIGAN TEDESCHI	THE COOL HOUNDER 471 (6 MERCURY) (10 06 16 58)	19	18	JUST WON'T BURN
20	16	20	LEE ANN WOMACK	DECCA 70004 (ACA) (10 06 16 58)	20	20	SOME THINGS I KNOW
21	16	54	SEVENSTUD	TYT 5730 (10 06 16 58)	21	54	SEVENSTUD
22	19	30	CHAYNANE	SONY DISCOS 82669 (1 09 15 01 5 58)	22	30	ATAO A TU AMOR
23	21	47	JAGGED EDGE	50 50 50 EXT 681 (COLUMBIA) (10 06 16 58)	23	47	A JAGGED ERA
24	30	10	OLGA TANON	WEA LATINA 25096 (1 09 15 01 5 58)	24	10	TE ACORDARAS DE MI
25	NEW	1	RUFUS WAINWRIGHT	DREAMWORKS 50033 (GEPEN) (16 06 02)	25	1	RUFUS WAINWRIGHT

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this chart, the album and the artist's subsequent albums are immediately ineligible to score on the Hot 100 chart. All artists are ineligible on cassette and CD. *Album indicates vinyl LP is available. CD albums with the greatest sales gains. © 1999, Billboard/CP Communications.

26	27	4	12 JAMES WITH THE TITORS NOISE MUSIC 008 (INTERSCO) (10 06 16 58)	26	27	4	12 JAMES WITH THE TITORS NOISE MUSIC 008 (INTERSCO) (10 06 16 58)
27	24	9	DIANA VILES GUERRA 410 (MCA/REPRISE) (10 06 16 58)	27	24	9	DIANA VILES GUERRA 410 (MCA/REPRISE) (10 06 16 58)
28	40	9	GNETTO MAFIA (ANT) 265 (FARMER 10 06 16 58)	28	40	9	GNETTO MAFIA (ANT) 265 (FARMER 10 06 16 58)
29	32	7	LA THE DARKMAN (WALTON) 3007 (SUPREME TEAM) (11 06 16 58)	29	32	7	LA THE DARKMAN (WALTON) 3007 (SUPREME TEAM) (11 06 16 58)
30	34	4	PLACEBO (MCA) 48531 (WARRNER BROS. 17 011 581)	30	34	4	PLACEBO (MCA) 48531 (WARRNER BROS. 17 011 581)
31	NEW	1	JUAN GARCIA CON RARDA E REDCO (HARVEY KATZ) (1 06 16 58)	31	NEW	1	JUAN GARCIA CON RARDA E REDCO (HARVEY KATZ) (1 06 16 58)
32	32	12	ELIOT SMITH DREAMWORKS 50033 (GEPEN) (16 06 02)	32	32	12	ELIOT SMITH DREAMWORKS 50033 (GEPEN) (16 06 02)
33	38	53	BUENA VISTA SOCIAL CLUB (WORLD CIRCUMSTANCES) (10 06 16 58)	33	38	53	BUENA VISTA SOCIAL CLUB (WORLD CIRCUMSTANCES) (10 06 16 58)
34	26	27	EVERYTHING (BLACKBOX) 48033 (EPC) (10 06 16 58)	34	26	27	EVERYTHING (BLACKBOX) 48033 (EPC) (10 06 16 58)
35	49	9	ZEBRAHEAD COLUMBIA 69155 (10 06 16 58)	35	49	9	ZEBRAHEAD COLUMBIA 69155 (10 06 16 58)
36	28	17	CLEOPATRA (MCA/REPRISE) 48034 (WARRNER BROS. 17 011 581)	36	28	17	CLEOPATRA (MCA/REPRISE) 48034 (WARRNER BROS. 17 011 581)
37	28	14	HEATHER NDVA (EPC) 47953 (EPC) (10 06 16 58)	37	28	14	HEATHER NDVA (EPC) 47953 (EPC) (10 06 16 58)
38	47	47	DIANA KRALL (IMPULSE) 235 (GFP) (10 06 16 58)	38	47	47	DIANA KRALL (IMPULSE) 235 (GFP) (10 06 16 58)
39	42	20	KEB' MO' (MCA) 550 (MCA) 69376 (EPC) (10 06 16 58)	39	42	20	KEB' MO' (MCA) 550 (MCA) 69376 (EPC) (10 06 16 58)
40	41	15	WILL DOWNING & GERALD ALBERT (HARVEY KATZ) (10 06 16 58)	40	41	15	WILL DOWNING & GERALD ALBERT (HARVEY KATZ) (10 06 16 58)
41	RE-ENTRY	1	VICO C (CARRIBEAN) 981 (LOE) (LATA) (16 06 16 58)	41	RE-ENTRY	1	VICO C (CARRIBEAN) 981 (LOE) (LATA) (16 06 16 58)
42	RE-ENTRY	1	LINK (RELEVANT) 1645 (10 06 16 58)	42	RE-ENTRY	1	LINK (RELEVANT) 1645 (10 06 16 58)
43	22	12	REBECCA ST. JAMES (FORNIGHT) 23569 (10 06 16 58)	43	22	12	REBECCA ST. JAMES (FORNIGHT) 23569 (10 06 16 58)
44	43	3	GRUPP MAMA (SONY DISCOS) 82678 (1 09 15 01 5 58)	44	43	3	GRUPP MAMA (SONY DISCOS) 82678 (1 09 15 01 5 58)
45	NEW	1	JERRY RIVERA (SONY DISCOS) 82662 (1 09 15 01 5 58)	45	NEW	1	JERRY RIVERA (SONY DISCOS) 82662 (1 09 15 01 5 58)
46	RE-ENTRY	1	ALEJANDRO FERNANDEZ (SONY DISCOS) 82646 (1 09 15 01 5 58)	46	RE-ENTRY	1	ALEJANDRO FERNANDEZ (SONY DISCOS) 82646 (1 09 15 01 5 58)
47	RE-ENTRY	1	ALEJANDRO SANCHEZ (WEA LATINA) 20281 (10 06 16 58)	47	RE-ENTRY	1	ALEJANDRO SANCHEZ (WEA LATINA) 20281 (10 06 16 58)
48	33	6	FULL BLOOD (NO LIMIT) 3037 (IMPURITY) (10 06 16 58)	48	33	6	FULL BLOOD (NO LIMIT) 3037 (IMPURITY) (10 06 16 58)
49	RE-ENTRY	1	ROY D. MERCER (CAPITOL) 94361 (1 06 16 58)	49	RE-ENTRY	1	ROY D. MERCER (CAPITOL) 94361 (1 06 16 58)
50	44	53	AVAILON (SPARROW) 51639 (10 06 16 58)	50	44	53	AVAILON (SPARROW) 51639 (10 06 16 58)

POPULAR UPRISES

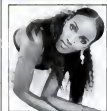
BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

TOMMY GUY: In today's music climate, it's become rare for a new solo male rock artist to have a hit record. But Tommy Henriksen has recorded an album that could find an audience with fans of

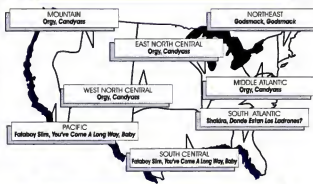
could be described as Psychodelic Furs-meets-Peter Gabriel. Henriksen says he frequently listens to world beat music. "I wanted to incorporate a lot of instruments not usually heard in pop and rock music, like the sitar, tabla drums, ... and the Swedish bagpipe."

The first single, "I See The Sun," is on the playlists of stations like WIZX Indianapolis and KTFZ Houston. The song will also be featured on the "Blas From The Past" movie soundtrack.

Henriksen, a native of Long Island, N.Y., currently lives in Los Angeles. Capital VP of marketing (U.S.) Steve Rosenblatt says: "We're going to take the single to modern rock radio first; then in February it goes to pop radio." Henriksen is expected to embark on a club tour after the album's release.



REGIONAL HEATSEEKERS NO. 1s



Miles To Go: Canadian singer/songwriter Lynn Miles has a style that may remind people of Sarah McLachlan or Jewel. She is on tour in support of her latest PolyGram album, "Nightingale In A Strange Town." Concert dates include Denton, Md. (Feb. 14); Dallas (March 12); and the Folk Festival in Ottawa (Aug. 27-29).

melodic rock. Henriksen's self-titled debut album, set for release Feb. 23 on Capitol Records, was co-produced by the singer and Keith Forsey (Psychodelic Furs, Simple Minds, Billy Idol).

PASSING THE WATERMARK: Contemporary Christian duo Watermark used to be known as Watershed, but don't let the name change confuse you. Watermark is the husband-and-wife team

THE REGIONAL ROUNDUP

- Rotating top 10 lists of best-selling titles by new and developing artists.**
- WEST NORTH CENTRAL**
 1. Day Carolina
 2. The Pine Hillside Man
 3. Fatboy Slim: You've Come A Long Way, Baby
 4. Shiner: First Step
 5. The Whitehouse: Behind The Door
 6. The Roots: Black Market Music
 7. Sara Evans: No Place That Far
 8. Phil Ford
 9. Semtex: Semtex
 10. The Roots: Black Market Music
- MIDWEST ATLANTIC**
 1. Day Carolina
 2. Fatboy Slim: You've Come A Long Way, Baby
 3. The Pine Hillside Man
 4. Shiner: First Step
 5. The Whitehouse: Behind The Door
 6. The Roots: Black Market Music
 7. Sara Evans: No Place That Far
 8. Phil Ford
 9. Semtex: Semtex
 10. The Roots: Black Market Music

Cherokee Nation: Cherokee is a female R&B singer who also plays guitar. Her debut album, "I Love You...Me," is scheduled for release March 23 on Trip/RCA. The New York-based Cherokee has already completed the video for the first single, "Ooh Wee Wee."

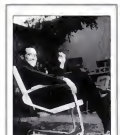
of Nathan and Christy Noelle, who have been building a loyal following beyond their hometown of Houston. In 1998, Watermark signed with Michael W. Smith's Rocktown label, released a self-titled debut album (Rocktown/Word/Epic), and toured with Point Of Grace.

"Watermark" has already made an impression on the Top Contemporary Christian album chart, debuting at No. 25. On Feb. 5, Watermark begins the second leg of its tour with Point Of Grace in San Jose, Calif. Other tour dates include Denver (Feb. 19), Pittsburgh (March 12), and Wichita, Kan. (April 24).

ALBUM UPDATES: "Burn Upt," the debut album from ska/rock band the Long Beach Dub All Stars (Popular Uprisings, Billboard, Jan. 9), has been delayed. The set, originally due Jan. 26, is now tentatively scheduled for release in April, according to Skunk Records.

The title of Before Dark's debut album on RCA (Popu-

lar Uprisings, Billboard, Jan. 9), has been changed from "Love Story" to "Day-



The Full Monte: Country artist Monte Warden, who used to be the front man for the Wagoners, has released two solo albums on Watermark Records. His new set, "A Stranger To Me Now," is set for a March 9 release on Asylum Records. The album features the single "Some-day." Warden—a native of Austin, Texas—says that the songs on the new album represent "the most soul-searching I've ever done."

dreamin': The R&B vocal trio has been getting airplay with the first single, "Come Correct," on stations like WFLS's New York and KJMM Tulsa, Okla.

Artists & Music

COMMENTARY

(Continued from page 4)

mind of its creator and ends in the daydreams of the listener. Its power lies in the ability of a single musical piece to be different things to different people—to become ours, to connect directly to our innermost dreams and desires.

Many songs that ring up large sales not only produce endorphin highs but relate so well to listeners' emotional lives that people create strong and long-lasting associations between those songs and other events and people in their lives. The songs become anchors. They trigger a flood of emotions and images: some from experience, some from daydreams. These images have the ability to instantaneously produce very powerful changes in emotional states.

This is the unique selling proposition of the music industry—a CD lets consumers obtain desirable emotional states of their own choosing on demand. In this way, music provides a powerful, unique service.

Is there a demand for this service? Absolutely. In a world that moves faster and grows more impersonal by the day, there is a rising, unmet need for personalized and moving emotional experiences. Enter music.

But this is also a service like no other; it touches the soul, creating within the consumer powerful and predictable emotional states on demand. For this purpose, there are very few competitors. Real human interactions take years of cultivation and are fraught with uncertainty. Visual media can be potent but tend to be more short-lived and aren't nearly as portable. Music clearly has a competitive edge in this area.

In a world of eckdness and unpredictability, music allows one to obtain certain desirable emotional states any time one wishes. Do people think like this? Not consciously, but that's at the root of their decisions to listen to certain songs at certain times. It's in the best business interests of the

music industry to recognize this underlying inclination—and cater to it.

The larger, more intricate, and pleasurable a web of connections created around a piece of music is, the more people will want to own that piece of music, because it will trigger this feeling time and again.

It follows, then, that a better knowledge of consumer desires will allow the development of new vehicles to better match music with a desired demographic. If you know what people want to feel, you can work backward and design more useful and relevant musical products and presentations.

For instance, older Americans gravitate to the music of their youth for a number of reasons, but key among them are the associations intertwined with the tunes, which on demand take them back to the days before hectic careers and personal pressures. To sell more music to this demo, you will need to find a way to create similar positive associations with current music.

Many such "packages" are possible—keying in to books, perhaps, or events that engender a sense of pleasure or well-being—but they will all have several things in common. They will spring from the realization of music's immense power and the responsibility that musicians and producers have to use that power wisely. They will also have to utilize the power of music to enrich the lives of listeners, to help them figure out how to maintain their sense of well-being, even when the music is turned off. The knowledge to do this will spring from an understanding of the mind—of how people internalize music and how it transforms them.

This is a tall order, but the starting material is some of the most powerful stuff on earth. Take it from a brain guy: In 25 years of working with the brain, I still cannot affect a person's state of mind the way that one simple song can.

A MUSICAL NOTE.




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Reviews & Previews



HOME VIDEO
BY CATHERINE APPLIFIED OLSON

SEVENFOOT SIX AND A DOZEN

Sevenfoot Six and a Dozen
Already pumped up TVT rock outfit
Sevenfoot cranked up the volume one
octave and the result was a tape taped
last September at Chicago's Metro The-
atre. Captured in 16 mm film by the
award-winning Second Coming Produc-
tions, the concert boasts a frenetic swirl
of guitars, pounding vocals, and stage
theatrics on such songs as "Black,"
"Speak," "Too Close To Hate," and
"Prayer." The video also includes the
bonus track "Termination," which was
not included in the television airing of
the concert in selected markets in the
fall. The concert footage is often pre-
sented on split screens from a variety of
angles and includes commentary from
the band members on everything from
their fans to the inspiration behind their
new single, "Black," the latter of which
comes along with a plea for women in
the music industry not to come down too
hard on them for their choice of title.
Hmmm...

PET SHOP BOYS: DEREK JARMAN'S PROJECTIONS

Video, MCA, \$19.95
British filmmaker Derek Jarman, who
directed the Pet Shop Boys' 1989 tour
was responsible for many of the brash,
iconoclastic images that were projected
behind the band members onstage.
This video is an ode to Jarman's kalei-
doscope of visual scenes, set to some of
the band's most infectious songs,
including "Heart," "Opportunities,"
"It's A Sin," and "Always On My Mind."
Also included are two Jarman
shorts: "The Studio Bunch" and "A
Garden In Luxor," which were origi-
nally shown at a benefit concert in
London's Hacienda nightclub and
were not part of the '89 tour. This
tape is far from your run-of-the-mill
concert tape, and it may not be shown
for every Pet Shop Boys fan.
But for those who want to sink com-
munications into the auditory realm
created by and starring the band, Jar-
man, and some of their friends, this
one's for you.

KEYS TO THE TREASURY

Video, MCA, \$19.95
It's hard to tell exactly whom this video
is targeting: adults who are drawn to
documentary-type programming or chil-
dren who could use a little additional
stimulation for a school project.
In either case, "Keys" unlocks a broad
range of information about the various
and varied bureaus of the U.S. Treasury
Department, albeit in a somewhat bland
audiovisual environment. Part of the
tape is dated footage of guided tour
elementary-school children through the
main Treasury building in Washington,
D.C., where a pretty chatty guide takes
down to their level about the building's
architecture and the roles of some of its
departments. The other segments go inside
some of the specific bureaus to show
such events as the manufacturing of
monopoly money at the Bureau of Mint,
a Secret Service training session, and a
Court Guard in action. Contact: 818-
662-1789.

BULLS REVENGE

Video, Columbia, \$19.95
This tape isn't about the stock market

or the Chicago basketball team, but
rather the rage of wild bulls and man's
craving for fantasy with them riding
the beasts. Scene after scene shows
bulls confronting their human tamers
with surprising audacity and the infamous
Rancho of the Bulls in Pamplona,
Spain. Each scene is accompanied by a
dramatic narrative. While it is being
touted as the ultimate in underdog-
revenge scenarios, the program mostly
perpetuates the ideas of human hubris.
Most of the bulls that attack were provoked
in one way or another, and more often
than not they are ridden with
musclequizer spurs. "Bull's Revenge"
begins by posing the question of when
the humane treatment of bulls should
stop. The bulls that attack were provoked
in one way or another, and more often
than not they are ridden with
musclequizer spurs. "Bull's Revenge"
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the humane treatment of bulls should
stop. The bulls that attack were provoked
in one way or another, and more often
than not they are ridden with
musclequizer spurs.

KIDS' FAVORITE SONGS

Video, MCA, \$9.95
Much of the usual gang, from Big Bird
to Count to Souly, is here for this
direct-to-video program and comple-
ment to the similarly themed audiocass-
ette of the same name. Kimo knows he is
ready to host a countdown of his 10
favorite songs, until his Sesame Street
star, Cookie Monster, tells him that the
kind of tunes he should add to the list.

HIP HOP AMERICA

Video, Nelson George
presented by
\$26, \$24.95

A casual look through this
book may suggest that it's a
comprehensive history of hip-
hop and rap music, from the
American Gangster to Public Enemy
and Master P. It's not. Rather, "Hip
Hop America" is a thoughtful,
opinionated meditation on the
genre from Nelson George, a
former Billboard editor and one
of the nation's more respected
popular music critics.

Beginning with the pre-his-
tory of Grandmaster Flash, break-
dancing, and a host of long-for-
gotten New York-based MCs, George
identifies the musical and
sociological forces that influ-
enced rap in its infancy. The
friendly sparring among DJs
that marked early hip-hop soon
degenerates into something uglier
by the book's third chapter, an
insightful look at how the crack
business contributed to the
creation of gangsta rap. From there,
"Hip Hop America" becomes
essentially a series of essays on
various artists and trends within
the hip-hop community.

Particularly well written are
the sections on N.W.A. and
Public Enemy, as well as an
interesting chapter comparing
the history of the Philadelphia
"76ers basketball team. From there,
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the history of the Philadelphia
"76ers basketball team. From there,
"Hip Hop America" becomes
essentially a series of essays on
various artists and trends within
the hip-hop community.

The song selection is excellent and
includes so many sing-along classics
that virtually any fan of the genre
saves in the same predicament as Telly
Monster in the program, who just can't
seem to pick a favorite and sing "The
Alphabet Song," "Bas Bop Bop
Sheep," and "Twinkle, Twinkle Little
Star," because one sounds better than
the next. Aside from the mini music
videos, the tape includes two animated
counting sequences that are big on both
fun and education in true "Sesame
Street" style.

FRANKLIN'S VALENTINES

Protagon Video
25 minutes, \$12.95
Franklin the turtle is pouring his heart
into making special cards for his
friends to commemorate Valentine's
Day. But when the valentines accidentally
blow out of his knapsack on the way to
school, he finds himself empty-handed
and feels he doesn't deserve to get any
cards in his box. Franklin's friends help
him to see that there does not have to
be a special day to celebrate friendship,
and when he brings in new cards the
next day, his teacher declares Feb. 15
"Friendship Day." In the second
episode, "Franklin's New Friend," the
hard-shelled youngster is a little bit
homed when it comes to accepting the

moose family that moves into the neigh-
borhood. But after he is asked to be
the boy's special buddy at school, he
realizes friends can come in all shapes
and sizes.

ENTER*ACTIVE

BY DOUG REECE

O.D.T.

Protagon
Playstation
"O.D.T." aka "Escape... Or Die
Trying," pits players against a variety
of goons in a bizarre floating
medieval world. When not fighting or
fleeing, players solve puzzles, gather
weapons, retrieve lost cargo, and col-
lect items that will help repair their
damaged ship. The floating platform
is similar to the one used in the
younger-skewed "Blade," but it
holds a few more tricks and layers
that should challenge the older audi-
ence it courts. The ability to alter
levels of strong and weak player
qualities (i.e., armor, magic) is particu-
larly useful. Still, a significant num-
ber of player moves are lost that
graceful, the three button combos
could have been designed better, and
the game is clumsy and difficult to
master.

N E W

the Notorious B.I.G.: It was
nothing more than "a figment of
the paranoid minds in the Death
Row [Records] camp."

George is at his best when dis-
cussing the suppression and
scapegoating of hip-hop. His
musings on the 2 Live Crew con-
troversy, the 1991 riotous events in Hill-
side and his own encounters with
censorship advocate C. DeLores
Tucker express a not-always-
flattering view of either side of
the issue. In particular, George
sees Tucker's alliance with
William Bennett and the right
wing in her fight against rap as
the ultimate sellout, and he does
not disguise his disgust that
Tucker—a black liberal with a
history of progressive social
activism—would throw her lot
with those he calls the "enemies
of black America."

George also examines the so-
called "Five Percent Nation"
theology that many early-'90s
rappers subscribed to, the mak-
ings of Russell Simmons' media
empire; and a chance meet-
ing between Brand Nubian's
Grand Puba and designer
trendssetter Virgil Abloh in Hill-
side finger becoming the unofficial
clothing of a particular segment
of young, black America.

Those familiar with hip-hop's
colorful history will revel in
pieces about stars from the by-
gone day: Run-D.M.C., KRS-One,
and Grandmaster Flash &
the Furious Five. Readers with lit-
tle or no knowledge of hip-hop's
past or present will find infor-
mative thumbnail sketches of
many of the music's most impor-
tant players.

Despite praises to George, a
few caveats must be noted. For
whoever edited this book,
Numerous misused words ap-
pear, rendering some sentences
confusing at best, meaningless
at worst. And certain factual
errors (such as referring to bas-
ketball's "Dream Team" as play-
ing in the 1988 rather than the
'82 Olympics and misspelling the
last name of hip-profile Hater
magazine publisher Larry
Flynt) may distract the astute
reader's appreciation of
George's insights. Still, his "Hip
Hop America" offers a fascinat-
ing look into what his book
is sound of young America circa
1999.

MICHAEL VILLANO

STEREOS

Arcton
PC CD-ROM
This superbly rendered 3D update of the
arcade classic provides an interesting and
well thought-out look at how the
original concept into hyper-3D. Still,
purists will find that the retro version,
also included on the CD-ROM, holds its
own as a classic. The game is played
with the flasher offspring. In fact, there's some-
thing elegant and superior about game-
play 2D, black-and-white model.
Maybe it's not enough to capture the
kinetic frenzy who think of the Sega Gen-
esis 32-bit model. But the Atari 2600 (or
Pong, no less), but it will provide a
rest of the fun.

AUDIOBOOKS

BY TRUES MULLER ECHERLUM

THE GREATEST GENERATION

By Tom Brakke

Read by the author

Random House AudioBooks

4 hours (unabridged), \$24

ISBN 0-375-40655-4

On the eve of the new millennium, veter-
an newspaper Brakke offers this tribu-
te to the generation that helped shape
the Depression, fought in World War
II, and went on to build a thriving
economy. Brakke's narrative is a tribute
to this generation by telling the real
stories of those who lived through that
time and how their experiences shaped
them. Among those featured are Tom
Broderick, a heroic soldier who lost his
left limb in combat and went on to be self-
sufficient and an admired father of
five; Charles Van Gorder, a doctor who
served his in wartime in a mobile sur-
gical unit and became a prominent exis-
tence of a prisoner of war and went on
to found a much-needed medical clinic in
a tiny North Carolina town; and
Gertrude Ellen, who found that the
lack of men at home opened job oppor-
tunities and became a celebrated re-
searcher against AIDS and cancer with
George Hitchings. Many other
heroic stories (including Bob
Dole's rise to political power) are told.
As a veteran newspaperman, Brakke
certainly does a verbally gripping
facts. However, he doesn't have the
warmth, emotion, or expressiveness to
bring the stories to life. The audiobook
doesn't do a disservice to the audiobook,
but it doesn't add to it either.

THE MILL ON THE FLOSS

By George Eliot

Read by Emily Watson

Headlines

3 hours (unabridged), \$18.95

ISBN 1-56511-261-X

Emily Watson, the Oscar-nominated
star of the played Maggie in the "Mas-
terpiece Theatre" production of "The
Mill On the Floss," has a lovely, expres-
sive, and intelligent voice that is
black-and-white audio. She differentiates
the voices of men and women and of
upper-class and lower-class characters.
Yet in scenes where two members of
the same sex are talking, it's sometimes
difficult to discern which character is
speaking. Eliot's tale of a strong-willed
girl who loves the son of her family's
wealthy enemy remains enjoyable and
compelling, but this audiobook is
a bit off. For example, in one dramatic
scene, Maggie's brother Tom discovers
that his sister has been seduced by
meeting the son, Philip, and forbids
Maggie from ever speaking to him
again. But a few seconds later, Maggie
encounters Philip at her cousin's house
and actually tells him that Tom has
rejected allowed them to speak.
The startling development seems im-
probable and makes listeners feel like
they just missed something.

R&B Oldies Is On The Rise, But PDs Ask If Format Will Last

This story was prepared by Dana Hall, managing editor of R&B Airplay Monitor.

NEW YORK—During the late '80s, the rise of the R&B oldies radio on the FM dial finally conformed to the industry that there was room for more than one sort of R&B station, super-serving a narrower demo than mainstream's one customary 15-to-20 target audience.

Now, some adult R&B PDs are seeing that constituency split again by the rise of the R&B oldies format, just as the pop AC format was eventually fragmented into soft AC, hot AC, and modern AC. And while some PDs continue to believe that adult R&B radio can offer "the best variety of hits and oldies," other adult R&B stations find themselves forced to either franchise the R&B oldies idea or adopt a more current slant.

Late last year, KRIV (V100) Dallas had fallen in the latter camp, moving to the very edge of mainstream R&B, minus the hip-hop. So has KISF (Kiss-FM) Las Vegas. On the other side are stations such as KISQ (Kiss-FM) San Francisco and WRKS (Kiss 106.7) Indianapolis, which have evolved to a more oldies-based position since signing on.

More recently, adult-leaning mainstream R&B WFLZ Richmond, Va., moved to all R&B oldies. And with several new R&B oldies outlets signing on each week, Clear Channel's adult R&B WSVN/WSVY Norfolk, Va., went even further, adopting the "Jammies Oldies" position itself, in hopes of pre-empting a competitor.

WSVN/WSVY operations manager Maxine Todd formerly programmed R&B in the Memphis market, where new R&B oldies outlet WERB debated spectacularly in the summer book, effectively halving the audience of Clear Channel's adult R&B KJMS (Smooth 101). For his part, WIDO PD Henry Nelson says that even as music director of adult R&B WCFB Orlando, Fla., he had seen evidence that the adult R&B and R&B oldies audiences might have been listening to the same station but weren't necessarily united in their tastes. "If you ask people, 'Would you like some of this current

music mixed in?,' they're naturally going to say yeah, but it's a matter of where's the listener, where the audience that wants nothing but R&B oldies or the one that wants R&B oldies mixed in with current music?"

Consultant Tony Gray, speaking for many of the programmers interviewed, agrees that it's getting harder to control the entire coalition. The adult R&B format, he says, "which traditionally targeted the very broad 25-54 demo, split into several sub-cells: 25-34, 35-44, and 45-54. Those three make up the whole adult demo, but there are varied music tastes in each of those sub-cells. There are some similarities, but each has distinct characteristics that would draw it to categories of music that the other two would not be as drawn to. In order to win in competitive situations, a smart broadcaster today has to pick a narrow target and super-serve that demo."

Even before the current onslaught of R&B oldies sign-ons, many adult R&B outlets were moving toward a more current-driven adult format. De Wynter, VP of adult programming for AC and PD of the group's mainstream/adult combo WJBT/WSOL (V101.5) Jacksonville, Fla., says it was a natural evolution.

"You can come on with Anita [Baker] or Luther [Wandross] and those types of signature artists, but something happened over the course of the years. Although the adult format has become stronger, some of those signature artists have faded away. It used to be an artist-driven format. Not only did you have catalog on these core artists, but you also had new songs to play from them. That's not as common now, so you have to look to the younger-defined artists who have appropriate product for the adult listeners. It's become a song-driven format."

In Dallas, CBS-owned KRBB is on against mainstream/adult combo KXDA-FM/KRNB, as well as Chancellor's recent "Jammies Oldies" sign-on KTXQ (Majic 102). With KRNB sharing the traditional gold-based position and KTXQ doing a pop-leaning version of R&B oldies, KRBB re-

cently made a sharp turn to the current side. PD Thomas Bacote says, "The format that many adult-targeted stations signed on with 10 years ago, using the positioner 'The best R&B hits and oldies,' is too broad a term for today's radio listener."

"Keep in mind that the hip-hop generation is growing older. These people who grew up with the Sugarhill Gang and Whodini are 34 now, and they were in high school when rap started. When you're 15, 16, and 17 years old, those are the years when you have many life-changing events,

'R&B oldies is a high-maintenance format'

and music is a big part of that. It's something we need to keep in mind down the road."

"When you're part of a cluster and a company owns several radio formats in one market," Bacote adds, "the decision to compete each other is usually made for you. In other scenarios, where there are different owners, the adult R&B might have to go after an audience that cuts into the competing mainstream R&B."

STILL THE BEST MIX

To be sure, not every adult R&B outlet, including some that do have R&B oldies competition, has found itself forced to choose so far. Those PDs continue to maintain that there's a difference between wanting to hear oldies and wanting to hear only oldies and that the "hits and oldies" audience is still the largest piece of the pie available.

WFLZ's New Orleans PD Labron Joseph was one of the first programmers to compete with R&B oldies on FM. Since the mid-'90s, he's managed to keep satellite oldies rival KMXZ at bay, although that station has recently gone local and re-packaged itself as "Old School 102.9" under consultant Harry Lyles. Joseph says that "the percentage of a difference that wants to hear only oldies is smaller than the audience that wants the best of both—those [in the] 25-45 demo who like oldies but still want to be hip."

"There is an abundance of younger-skewing R&B artists who are putting out records that the adults want to hear—Brandy, Maxwell, Kenny Lattimore, Rahsaan Patterson, or even Lauryn Hill. Our listeners like them but don't necessarily want to be distracted in hearing them in the mix along with rap and hip-hop."

"Artists like Luther, Patti LaBelle, and the Temptations, who went on to put out current material, should be played on an urban AC," Joseph adds. "But if you're still gold, how can you like them?"

Likewise, gold-based adult R&B

WALR (Kiss 104.7) Atlanta has continued to grow, despite the advent of R&B oldies rival WAMJ (Majic 107.5). "When we do our research, we find that adults don't care that much about newer music, but we try to keep people up to date with the biggest hits," explains Jim Kennedy, who oversees programming for WALR. "If you go after 35-54, you still have to focus on a smaller core group, say 35-44. By playing a few current hits but staying gold-based, you will continue to get numbers above and below that."

ADULT R&B PDs ARE SKEPTICAL

While the R&B oldies format spreads across the country, there are still many adult R&B programmers who are taking a "wait and see" attitude toward their new competitors. Several PDs, noting that stations like WVAZ (V103) Chicago and WRKS New York signed on with a heavy complement of oldies, then were forced to expand, also believe that the new "Jammies Oldies" outlets will have to evolve musically.

Says Thomas Bacote, "R&B [oldies] is a high-maintenance format. After the first two books, it becomes a spot on the dial when a listener needs an injection of fun. But as fan-

as being a first choice, that opportunity they have wants. I'm a firm believer that our audience wants to be on the cutting edge. They definitely want oldies, but they just want a taste. They don't want to live in the past forever."

And with many of the new R&B oldies stations having a late-'70s disco emphasis, particularly those that are targeting a multicultural audience, WALR's Kennedy says, some of those stations may not be focusing on the right songs. "Some companies approach it as a tempo-driven format vs. a hit-driven format. When we do the research, there are not a lot of songs with tempo that test well. So you end up having to play them in a tight rotation, or worse, some people might tend to play borderline material simply for the tempo, and that will hurt them."

Ultimately, however, adult R&B PDs aren't enthusiastic about losing any ground, even if it's not the largest piece of their constituency. WYLD-FM's Joseph says that the fragmentation of adult R&B "has given listeners more choices as a listener, which in a sense is great for the listener. But not so great for broadcasters, because you have more stations that become a listener's P2 or P3 choice."

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High-Powered Fashion. Swinging their hips to music from B-Rite recording act Trin-7's 5/7, models parade that runway in fashion designer B. Michael's spring line at a recent show. Pictured wearing B. Michael's designs, from left, are Trin-7's team members Angel Taylor and Chanaiye Haynes, B. Michael, and Leslie Mack-Davis, GM of Gospo Centric.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Trac service. (122 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs added by group members, presumably on the basis of a limited number of airplay with station listeners.) This data is used in the Hot R&B Singles chart.

WEEK LAST WEEK	TITLE	ARTIST (PROMOTION LABEL)	WEEK LAST WEEK	TITLE	ARTIST (PROMOTION LABEL)
1	NO. 1	Nobody's Supposed to Be Here	18	SOFT PLACE ON EARTH	ACAP/Decca
2	THESE ARE THE TIMES	Another Way	25	TAKING EVERYTHING	Another Way
3	WHEN A WOMAN FEELS LIKE	Another Way	32	BREAK UP 5 MAKE UP	Another Way
4	LET IT GO	Another Way	39	TALK SHOW SHINE	Another Way
5	LOVE LIKE THIS	Another Way	46	I STAY LOVE THIS	Another Way
6	HAVE YOU EVER	Another Way	53	FRIEND OF MINE	Another Way
7	EX-FACTOR	Another Way	60	THE LOVE WE HAD STARTS ON MY MIND	Another Way
8	TRIPPIN'	Another Way	67	ALL THE PLACES IT WILL KISS YOU	Another Way
9	TAK ME THERE	Another Way	74	THINKIN' ABOUT IT	Another Way
10	ANGEL OF MINE	Another Way	81	WHEN I WEIGH	Another Way
11	CHANGES	Another Way	88	IT'S MY PROMISE	Another Way
12	HEARTBEAT	Another Way	95	RUFF RYDERS: ANTHEM	Another Way
13	FADED PICTURES	Another Way	102	CHIA CHA CHA	Another Way
14	DO YOU WANT THAT THING	Another Way	109	MY LITTLE SECRET	Another Way
15	LOVE IN OGDUNGE	Another Way	116	THAT'S THE WAY	Another Way
16	ROSA FLORES	Another Way	123	HAND IN HAND	Another Way
17	SWEET LADY	Another Way	130	I WILL GET THERE	Another Way
18	HARD KNOCK LIFE	Another Way	137	IT'S NOT RIGHT BUT IT'S OKAY	Another Way
19	HOW DEEP IS YOUR LOVE	Another Way	144	WHEN I CLOSE MY EYES	Another Way
20	HOME ALONE	Another Way	151	DA GONNERS	Another Way
21	BEILY HO	Another Way	158	LOBBEST & SCAMP	Another Way
22	LEARN ON ME	Another Way	165	MY ONLY HUMAN	Another Way
23	HA	Another Way	172	AS	Another Way
24	GAME SOME MORE	Another Way	179	FEEL LIKE DAT	Another Way
25	HOT SPOT	Another Way	186	TO DOH	Another Way
26	TOO CLOSE	Another Way	193	YOU GOT ME	Another Way
27	YOU POWER	Another Way	200	HERE WE COME	Another Way
28	GOTTA BE	Another Way	207	WHEN YOU GET HOME	Another Way
29	MONEY, CASH, HITS	Another Way	214	BOY YOU KNOW ME	Another Way
30	NOTHING EVEN MATTERS	Another Way	221	MIAMI	Another Way
31	LATELY	Another Way	228	DO YOU EVER WITH ME	Another Way
32	ALL NIGHT LONG	Another Way	235	GIVING HOME	Another Way
33	THE FIRST NIGHT	Another Way	242	HEAVEN MUST BE LIKE THIS	Another Way
34	SECRET LOVE	Another Way	249	ROCK BOYS AND GIRLS	Another Way
35	HOWE'S IT GOIN' DOWN	Another Way	256	WHEN YOU BELIEVE	Another Way
36	LOVE ME	Another Way	263	I WATCH FOR THE HOOK	Another Way
37	IT'S ON	Another Way	270	IF I'M NOT READY	Another Way

Recharts with the greatest change in 1999: ACAP/Decca

HOT R&B RECURRENT AIRPLAY

1	4	WHAT YOU THAT SOMETHING	14	4	MAKE IT HOT
2	5	THE ONLY ONE FOR ME	15	5	BEAUTIFUL
3	6	WHY ON	16	6	ALL MY LIFE
4	7	GO GRACE	17	7	ANYTIME
5	8	THEY DON'T KNOW	18	8	IT'S ALL ABOUT ME
6	9	CAN'T TAKE MY EYES OFF YOU	19	9	MONEY AIN'T A THING
7	10	THE BOY IS	20	10	DATE LINE THIS
8	11	YOU MAKE ME WANNA	21	11	NICE & SLOW
9	12	SO INTO YOU	22	12	TOP OF THE WORLD
10	13	STAY	23	13	IT AIN'T MY FAULT
11	14	STILL NOT A PLAYER	24	14	WE CAN FRANK
12	15	I GET LONELY	25	15	PUT YOUR HANDS WHERE YOU CAN RE
13	16	HALF ON A BABY			

Recharts with the greatest change in 1999: ACAP/Decca

Hot R&B Singles Sales

Compiled from a national sample of POS (point of sale) data supplied by R&B retail stores which report number of units sold to SoundScan Inc. This data is used in the Hot R&B Singles chart.

WEEK LAST WEEK	TITLE	ARTIST (PROMOTION LABEL)	WEEK LAST WEEK	TITLE	ARTIST (PROMOTION LABEL)
1	NO. 1	Nobody's Supposed to Be Here	18	SOFT PLACE ON EARTH	ACAP/Decca
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37	IT'S ON	Another Way	270	IF I'M NOT READY	Another Way

Recharts with the greatest sales change in 1999: ACAP/Decca

1	4	WHAT YOU THAT SOMETHING	14	4	MAKE IT HOT
2	5	THE ONLY ONE FOR ME	15	5	BEAUTIFUL
3	6	WHY ON	16	6	ALL MY LIFE
4	7	GO GRACE	17	7	ANYTIME
5	8	THEY DON'T KNOW	18	8	IT'S ALL ABOUT ME
6	9	CAN'T TAKE MY EYES OFF YOU	19	9	MONEY AIN'T A THING
7	10	THE BOY IS	20	10	DATE LINE THIS
8	11	YOU MAKE ME WANNA	21	11	NICE & SLOW
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10	13	STAY	23	13	IT AIN'T MY FAULT
11	14	STILL NOT A PLAYER	24	14	WE CAN FRANK
12	15	I GET LONELY	25	15	PUT YOUR HANDS WHERE YOU CAN RE
13	16	HALF ON A BABY			

Recharts with the greatest sales change in 1999: ACAP/Decca

JUNE 23, 1999										HOT 100										NEW MUSIC									
WEEK 1										WEEK 2										WEEK 3									
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPACT & NUMBER OF PLAYS	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPACT & NUMBER OF PLAYS	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPACT & NUMBER OF PLAYS												
1	1	1	Nobody's Supposed to Be Here	Deborah Cox	32 weeks on No. 1	59	51	12	Taking Everything	Gerald Levert	1	59	51	12	Taking Everything	Gerald Levert	1												
2	2	2	Have You Ever?	Brandy	10 weeks on No. 2	51	52	14	Softest Place on Earth	K-SCAPE	1	51	52	14	Softest Place on Earth	K-SCAPE	1												
3	3	3	Love Like This	Faith Evans	10 weeks on No. 3	52	56	5	It's On	DJ Clue (Featuring DMX)	1	52	56	5	It's On	DJ Clue (Featuring DMX)	1												
4	4	4	Trippin'	Dr. Hill	10 weeks on No. 4	53	51	65	My Little Secret	K-SCAPE	1	53	51	65	My Little Secret	K-SCAPE	1												
5	5	4	These Are the Times	Dr. Hill	10 weeks on No. 5	54	NEW	1	Break Ups 2 Make Ups	Method Man (Featuring D'Angelo)	1	54	NEW	1	Break Ups 2 Make Ups	Method Man (Featuring D'Angelo)	1												
6	6	5	When a Woman's Fired	R. Kelly	10 weeks on No. 6	55	50	16	More Freaky Tales	Too Short	1	55	50	16	More Freaky Tales	Too Short	1												
7	6	5	Can I Get A...	Jay-Z (Featuring A.M.)	10 weeks on No. 7	56	57	11	This Is My Promise	The Temptations	1	56	57	11	This Is My Promise	The Temptations	1												
8	18	26	Ex-Factor	Lauryn Hill	10 weeks on No. 8	57	80	63	If We Had (Stays on My Mind)	DMX	1	57	80	63	If We Had (Stays on My Mind)	DMX	1												
9	7	7	Do Wop (That Thing)	Lauryn Hill	10 weeks on No. 9	58	58	59	Ruff Ryders' Anthem	Ruff Ryders	1	58	58	59	Ruff Ryders' Anthem	Ruff Ryders	1												
10	14	19	Take Me There	Blackstreet & M.Y.A. Feat. Mase & Blinky Blink	10 weeks on No. 10	59	45	40	Love and Get With Me	Keith Sweat (Featuring Shaggy)	1	59	45	40	Love and Get With Me	Keith Sweat (Featuring Shaggy)	1												
11	12	16	Angel of Mine	Monica	10 weeks on No. 11	60	61	51	That's the Rap	MySpace	1	60	61	51	That's the Rap	MySpace	1												
12	16	18	Changes	2Pac	10 weeks on No. 12	61	64	69	Cha Cha Cha	Flumpool Squad	1	61	64	69	Cha Cha Cha	Flumpool Squad	1												
13	15	22	Heartbreak Hotel	Whitney Houston (Feat. Faith Evans & Kelly Price)	10 weeks on No. 13	62	70	64	Do You Feel Me... (Freak You Out)	Men of Vizion	1	62	70	64	Do You Feel Me... (Freak You Out)	Men of Vizion	1												
14	17	22	Faded Pictures	Cash Feat. DJ Jazzy Jeff	10 weeks on No. 14	63	NEW	1	Da Goodness	Redman	1	63	NEW	1	Da Goodness	Redman	1												
15	8	6	Lately...	Divine	10 weeks on No. 15	64	62	48	Can't Get Enough	Willie Ma (Featuring Raphael Saadiq)	1	64	62	48	Can't Get Enough	Willie Ma (Featuring Raphael Saadiq)	1												
16	18	29	Sweet Lady	Tyrese	10 weeks on No. 16	65	78	57	Whenver You Call	DJ Quik (Featuring 2nd In One & El DeBarge)	1	65	78	57	Whenver You Call	DJ Quik (Featuring 2nd In One & El DeBarge)	1												
17	22	24	Angel in Disguise	Brandy	10 weeks on No. 17	66	51	50	I'll Be Right	Redman	1	66	51	50	I'll Be Right	Redman	1												
18	10	13	Hard Knock Life (Ghetto Anthem)	Jay-Z	10 weeks on No. 18	67	65	16	It's Not About Him But It's Okay	Whitney Houston	1	67	65	16	It's Not About Him But It's Okay	Whitney Houston	1												
19	20	25	Rosa Parks	Outkast	10 weeks on No. 19	68	52	59	Voices of the Heart	Reel Tight	1	68	52	59	Voices of the Heart	Reel Tight	1												
20	11	12	How Deep Is Your Love	Dr. Hill	10 weeks on No. 20	69	58	52	Our Woman Wanna Ride	Timbaland (Featuring Jay-Z)	1	69	58	52	Our Woman Wanna Ride	Timbaland (Featuring Jay-Z)	1												
21	15	15	Love Me	112	10 weeks on No. 21	70	NEW	1	Westside	George Michael (With Mary J. Blige)	1	70	NEW	1	Westside	George Michael (With Mary J. Blige)	1												
22	25	27	Home Alone	R. Kelly	10 weeks on No. 22	71	76	38	I'm Only Human	Lucy Brown (Feat. Cassandra Anderson & Bob James)	1	71	76	38	I'm Only Human	Lucy Brown (Feat. Cassandra Anderson & Bob James)	1												
23	30	39	Shelly Ho	TLC	10 weeks on No. 23	72	78	63	When You Not Me	Monte Jordan	1	72	78	63	When You Not Me	Monte Jordan	1												
24	14	10	Got to Be Real	Cher	10 weeks on No. 24	73	75	83	Boy You Knock Me Out	Tatiana Ali (Featuring Will Smith)	1	73	75	83	Boy You Knock Me Out	Tatiana Ali (Featuring Will Smith)	1												
25	13	5	I'm Your Angel	R. Kelly & CeCe Pennington	10 weeks on No. 25	74	77	—	As I Am	Lauryn Hill (Featuring Carlos Santana)	1	74	77	—	As I Am	Lauryn Hill (Featuring Carlos Santana)	1												
26	37	37	Lean On Me	Billie Holiday (Feat. Mary J. Blige, Brandy, R. Kelly, & Faith Evans)	10 weeks on No. 26	75	72	61	To Zion	Herbie Hancock	1	75	72	61	To Zion	Herbie Hancock	1												
27	37	37	HA	Juvenile	10 weeks on No. 27	76	82	90	14	My Love	Timbaland (Featuring Missy Elliott)	1	76	82	90	14	My Love	Timbaland (Featuring Missy Elliott)	1										
28	28	14	Walk Show (Shine)	Shae Jones	10 weeks on No. 28	77	85	55	13	Homecoming	Timbaland (Featuring Missy Elliott)	1	77	85	55	13	Homecoming	Timbaland (Featuring Missy Elliott)	1										
29	34	15	Gimme Some More	Busta Rhymes	10 weeks on No. 29	78	73	74	13	Miami	Will Smith	1	78	73	74	13	Miami	Will Smith	1										
30	41	41	Hold Me	Brian McKnight (Featuring Tony & Kelly Rowland)	10 weeks on No. 30	79	81	—	4	Good Home with Me	Jhermaine Dupri (Feat. Keith Sweat & R.O.C.)	1	79	81	—	4	Good Home with Me	Jhermaine Dupri (Feat. Keith Sweat & R.O.C.)	1										
31	36	31	Hot Spot	Foxy Brown	10 weeks on No. 31	80	NEW	1	1	You Got Me	The Roots (Featuring Erykah Badu)	1	80	NEW	1	1	You Got Me	The Roots (Featuring Erykah Badu)	1										
32	39	76	I Will Get There	Boyz n the M	10 weeks on No. 32	81	RE-ENTRY	2	1	I'm Not Ready	Keith Sweat	1	81	RE-ENTRY	2	1	I'm Not Ready	Keith Sweat	1										
33	47	47	You	Boyz n the M	10 weeks on No. 33	82	88	75	13	Only You	Tina Davis	1	82	88	75	13	Only You	Tina Davis	1										
34	30	17	Pushin' Weight	Ice Cube (Featuring Mr. Short Krop)	10 weeks on No. 34	83	78	96	29	Timothy's Maybe You	Maxwell	1	83	78	96	29	Timothy's Maybe You	Maxwell	1										
35	43	43	Woke for the Hood	Goodie Mob (Featuring KRS-One)	10 weeks on No. 35	84	79	58	3	My Love Ever Thing	R. Kelly	1	84	79	58	3	My Love Ever Thing	R. Kelly	1										
36	26	24	The First Night	Monica	10 weeks on No. 36	85	NEW	1	1	Heaven Must Be Like This	D'Angelo	1	85	NEW	1	1	Heaven Must Be Like This	D'Angelo	1										
37	31	36	Too Close	Next	10 weeks on No. 37	86	77	77	20	Superstuck (What What)	Noreaga	1	86	77	77	20	Superstuck (What What)	Noreaga	1										
38	40	44	Another Way	Tevin Campbell	10 weeks on No. 38	87	53	—	7	Hot Boys and Girls	Master P (Feat. Mystikal, Xzibit, & Azeem)	1	87	53	—	7	Hot Boys and Girls	Master P (Feat. Mystikal, Xzibit, & Azeem)	1										
39	23	21	All the Places (It Will Kiss You)	Aaron Hall	10 weeks on No. 39	88	85	—	4	Good Love	Shiro Featuring Lord Tariq	1	88	85	—	4	Good Love	Shiro Featuring Lord Tariq	1										
40	71	70	When You Believe	Whitney Houston & Mariah Carey	10 weeks on No. 40	89	96	51	13	Let Me Return the Favor	Andrea Martin	1	89	96	51	13	Let Me Return the Favor	Andrea Martin	1										
41	34	26	Gotta Be	Jagged Edge	10 weeks on No. 41	90	51	53	13	Whatcha Wanna Do?	Max X (Featuring Charlie Wilson)	1	90	51	53	13	Whatcha Wanna Do?	Max X (Featuring Charlie Wilson)	1										
42	53	59	All Night Long	Faith Evans (Featuring Puff Daddy)	10 weeks on No. 42	91	86	82	14	Don't Let It Go to Your Head	Brandy	1	91	86	82	14	Don't Let It Go to Your Head	Brandy	1										
43	44	42	Money, Cash, H...S	Jay-Z (Featuring DMX)	10 weeks on No. 43	92	84	87	7	Lizard-Lizard	No-Dogg (Featuring J-Lo)	1	92	84	87	7	Lizard-Lizard	No-Dogg (Featuring J-Lo)	1										
44	49	50	Nothing Even Matters	Lauryn Hill (Featuring D'Angelo)	10 weeks on No. 44	93	84	55	5	Fears O'God	Cam'ron (Featuring Usher)	1	93	84	55	5	Fears O'God	Cam'ron (Featuring Usher)	1										
45	38	32	I Still Love You	Next	10 weeks on No. 45	94	86	83	12	Money's Just a Touch Away	Mack 10 (Feat. Gerald Levert)	1	94	86	83	12	Money's Just a Touch Away	Mack 10 (Feat. Gerald Levert)	1										
46	54	60	Secret Love	Kelly Price	10 weeks on No. 46	95	81	76	18	I Do (Whatcha Say Boo)	Will Smith	1	95	81	76	18	I Do (Whatcha Say Boo)	Will Smith	1										
47	48	48	How's It Goin' Down	DMX (Featuring Faith Evans)	10 weeks on No. 47	96	87	72	7	No Doubt	Imaim	1	96	87	72	7	No Doubt	Imaim	1										
48	33	32	Thinkin' Bout It	Gerald Levert	10 weeks on No. 48	97	93	94	12	The Lady, Her Lover and Lord	Bishop T.D. James Sr.	1	97	93	94	12	The Lady, Her Lover and Lord	Bishop T.D. James Sr.	1										
49	35	35	Friend of Mine	Kelly Price	10 weeks on No. 49	98	96	99	18	Lost in Love	NastyBoyz	1	98	96	99	18	Lost in Love	NastyBoyz	1										

Dance Industry Lauds, Lambastes Grammy Nominees

GRAMMY TIME: When the nominees for the 41st annual Grammy Awards were announced Jan. 5, we couldn't help but wonder what type of reaction to expect from members of the club community. Well, like last year, when the categories for best dance recording and best member of the year made their splashy debuts, it's been an outpouring of feedback—both positive and negative.

The majority of callers felt that the nominations for best dance recording (*Boy George's* "When Will You Learn," *Daft Punk's* "Around the World," *Gloria Estefan's* "Heaven's What I Feel," *Cyndi Lauper's* "Deco Inferno," and *Madonna's* "Ray of Light") better represented the actual state of dancefloors in 1998, as opposed to last year's titles.

One major-label promoter finds the five nominations extremely encouraging. "They're a great improvement over last year," he says. "It appears that the voting members [of the National Academy of Recording Arts and Sciences (NARAS)] have, in the course of one year, become more in tune with what is actually happening in the world of dance music. We sometimes forget, but it really is about educating the public." Is there a lack of support from



by Michael Paoletta

dance labels regarding the Grammys? "E-mailed an unhappy fan, who finds the nominees sorry lacking. 'I can understand that since this is only the second year of the category you aren't going to have a huge awareness of the award yet, but come on!'"

Several industry veterans voice similar thoughts. Specifically, they wonder about certain obvious titles that were missing from the nominations. Songs like "Found A Cure" (Ultra Nate), "God Is A DJ" (Faithless), "Much Better" (Club 69 featuring Suzanne Palmer), "If You Could Read My Mind" (Stars On 54: Ultra Nate, Amber, Jocelyn Enriquez), and "Music Sounds Better With You" (Stardust).

"Where did the Boy George and Cyndi Lauper tracks come from?" wonders a somewhat bitter artist. After we point out that "When Will You Learn" and "Disco Inferno" appear on Century Records' "Winter Party 1998" compilation and

DreamWorks' "A Night At The Roxbury" soundtrack, respectively, the artist quips, "Well, I've never heard of them before this."

We must admit, though, we dig both those songs. And it's nice to know that while *Soul Solution* (Erie Lake and Bobby Guy) were, once again, snubbed (something that truly amazes us) in the remixer of the Lauper remake, which gives them a much-deserved nomination anyway.

Speaking of the remixer category, several pundits found the five finalists (Steve "Silk" Hurley, Frankie Knuckles, Masters At Work, David Morales, and Roger Sanchez) realistic, yet nevertheless lacking.

"People in the industry are saying this is a complete joke," says one major-label A&R executive. "It's just not serious enough." Others wonder why such omnipresent talents as *Hex Hector*, *Victor Calderone*, *Razor N' Guido*, *Peter Raufhor*, and *Soul Solution* were omitted.

Of course, the club community can and will go on and on about this fiercely hot topic, but there is a solution: become a voting member of NARAS.

"If anyone doesn't like the results,

that's a cue to join NARAS," says *Ellyn Harris*, president of both New York-based *Bass* Publishing and Committee for the Advancement of Dance Music. "Also," she continues, "many independent labels aren't submitting their product. To be a player, you must play."

Remember, there is power in numbers. An increase in NARAS members who are well-versed in all things dance will mean a better reflection of what's actually happening on the dance music front. In the meantime, we'll simply congratulate all the nominees and wish them each the best of luck!

TOTAL FANLUSURY: In the Jan. 9 issue, we spoke about the need for a musical shift in clubland. Within the piece—which caused a snowstorm of e-mail activity—we mentioned *Bette Midler's* recording "I'm Beautiful."

As fab as the original Ari Marlene-produced version is, we wondered what happened in the remix process of *Victor Calderone* and *Danny Tenaglia's*—specifically, what happened to all of *Brinsley Evans's* incisive lyrics?

Apparently, somebody at Warner Bros. had similar questions, because a new mix, supplied by Evans himself, has surfaced. (Yes, our prayers have been answered.)

Cleverly dubbed *Brinsley Evans* to the scene of the Crime mix, it features *Midler's* catty vocalizing sitting pretty atop a driving house track that samples *Chaka Khan's* "Fate," which will sound familiar (think *Stardust's* "Music Sounds Better With You").

With a song time of 6:20, Evans has concocted the quintessential "I'm Beautiful" remix. The various mixes—available on both CD and 12-inch vinyl—will be on retail shelves Jan. 26.

Billboard HOT Dance Breakouts

JANUARY 26, 1999
CLUB PLAY

1. ETERNAL FLAMES HYPERHYPOTHY
FEAT. ANTONETTE ROSEBORN ALBUM
2. WE LIKE TO PARTY VINGABATS
3. HAPPY DONNA BLAKELY EP
4. JOY KATH BROWN EP

MAXI-SINGLES SALES

1. X-99 JUNIOR VASQUEZ 7" MIXED
2. EVERYBODY THINKS I'M HIGH
FEAT. JAY-Z 12"
3. ETERNAL FLAMES HYPERHYPOTHY
FEAT. ANTONETTE ROSEBORN 12"
4. WE GOT ME BURNIN' UP CELESTIN 12"
5. SATISFIED ERIN HAMILTON 7"

Breakouts: Titles with future chart potential, based on club play or sales reported this week.



Baby Makes Three. Pop/dance ingénue *Rockwell*, pictured, has one more reason to celebrate. The Robbins Entertainment singer and her fiancé, John Lee III, are the happy parents of her first son, John Joseph Lee, who was born Dec. 7. Believing that the show must go on, *Rockwell* toured until one month prior to the baby's birth. In fact, when she wasn't opening for the Backstreet Boys during several East Coast shows, the native New Yorker could be found crosscussing America in support of her album "What Are You Lookin' At?" which includes crossover hits "Fell In Love," "In A Dream," and "Can't We Try." While she enjoys motherhood and a brief hiatus from performing, *Rockwell's* label will issue her next single, "When I'm Gone," Feb. 2.

Staying with the Warner Bros. family for another second, we have a confirmed release date for the hotly anticipated remixes of *Madonna's* "Nothing Really Matters." Fans of the singer—and they are a wildly voracious bunch—have been impatient about the mixes for months. And we only fueled the fire when we mentioned the *Club 69* (aka *Peter Raufhor*) mixes (*Dance Trax*, *Billboard*, Nov. 7, 1998).

Those in search of alternatives to *Club 69's* six deliciously delicious house mixes (Radio, Mix Show, Vocal Club, Future, Future Dub, and Funk) need look no further than the reworkings by *Talvin Singh* and *Kruder & Dorfmeister*.

The British-A-Sian Singh imports his just-under-20-minute *Vikram Cybernet* version with ample Indian/Asian instrumentation and electronics references, while Austrian *Wunderkind* & K&D take the pop-inflected gem down a hip-hop-fab road by way of some fab '70s wah-wah guitars and disco breakdowns. Just too cool for words.

Now, about those release dates. *Maverick* will ship a white-label 12-inch to club DJs Tuesday (19), followed by a promo 12-inch Feb. 2. The commercial 12-inch ships Feb. 9, with a Feb. 23 street date. As for the CD, it ships March 16 and will be in stores March 30.

Astralwerks' Source Direct Tackles Dark 'Demons'

BY DYLAN SIEGLER

NEW YORK—When drum'n'bass duo *Source Direct* signed with the U.K. imprint *Science* 17 months ago, the act's best prodigies, Phil Aslet and Jim Baker, were still teenagers—but they were hardly novices.

After their native St. Albans, England, Aslet and Baker (now both 21 years old) had exhausted the potential of organizing local raves, assembled their own studio, and released their first singles, *Frankie* label. They even started their own label—*Source Direct Recordings*—with a grant from the Prince's Youth Business Trust, a funding source for young British entrepreneurs.

Today, *Source Direct's* mission statement arrives in the form of "Exorcise The Demons," the pair's first full-length album for *Astralwerks* in the U.S. and *Science* Virgin in the U.K.

Scheduled for worldwide release March 9, the album, which follows the singles compilation "Controlled Demographics," "is an aggressive collection of drum'n'bass tracks that defy the act's bounds entirely."

While the tracks aren't always fast-paced, they certainly make may-mad with whirling synths, dissonant, accidental harmonies, and a sinister minor-key underpinning. The tracks work at a fever pitch, always driving methodically toward

a new theme.

Aslet dubs the record "a freeze frame of how we see drum'n'bass." An idealized view of a genre whose offerings disappoint him and his partner all too often.

"I see dance music production getting cheaper and cheaper," says Baker. "It's become about making a quick buck."

It was that uncomfortable perception about the new style of mass-produced tracks that first drew Baker. "It's become about making a quick buck."

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While Aslet and Baker share a deep respect for early hip-hop, techno, and breakbeat, they say the track's segmented drum'n'bass scene doesn't affect what *Source Direct* creates in the studio.

"I'm aware of what's going on, but I just concentrate on what I'm doing," says Baker. Adds Aslet, "I take influence from all different kinds of people—a bit of jazz, a bit of funk, a bit of soul, a bit of anything, a set-film thing, or a heavy-metal

thing—no longer as it's good to the ear."

"This album is quite an onslaught," says *Science* label head Steve Brown. "It's not a lot of space to breathe, it's like an aural pain machine, actually. They've got clear ideas as to what a record should do to people, and they're not willing to compromise on that position one bit."

Astralwerks project manager Jeff Sperber says the label will be "hooking into to a broad servicing" of the album. While no commercial singles are planned, promotional vinyl for three of the album tracks will provide the full-length release.

Sperber says *Astralwerks's* obvious first focus will be drum'n'bass DJ packs, too. Of course, he adds, "heavily" and will promote it to industrial and dark-wave club audiences. "To further spread the word, *Astralwerks* will service the album to snowboard parks, too."

Josh Madiell, owner of New York retailer *Other Music*, says *Source Direct's* singles compilation "did very well" at the store—solely on the strength of the act's club cred. "We do it most stuff out on *Astralwerks*," he adds.

Aslet and Baker acknowledge that while they're concentrating on promoting their own music, they're eager to start work on a second full-length record. "This album," says Aslet, "only scratches the surface of what we're capable of."



CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	3	4	5
1	1	12	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON
2	5	9	BLUE MONDAY ELEMENTALIST	14555/AFRASE
3	4	8	OUTSIDE (EPIC PROMO)	GEORGE MICHAEL
4	1	3	UP & DOWN RHYTHMUS	VENUS/JOYS
5	9	11	PRESSURE	STRICTLY RHYTHM 12555
6	2	1	BELIEVE	WARNER BROS. 44575
7	3	6	THESE ARE THE TIMES	OFFEN DEJANJA BOOGE
8	16	24	I'M BEAUTIFUL	WARNER BROS. 44585
9	11	16	POWER	EIGHTBALL 127
10	14	15	RELEASE ME	INTEREST 5253/PRIORITY
11	6	2	DON'T LET THIS MOMENT END	EPIC 75059
12	8	5	I LIKE THE WAY A PLAY 1018	GLORIA ESTEFAN
13	20	28	TAKE ME TO THE TOP	ALYVIAN 2949
14	10	7	THE HOT BELONGING	WAX 001
15	19	23	CONTACT	LEL AMERICA PROMO
16	27	34	THE REASON	CHUNKY BEACHES PROMO/COLUMBIA
17	15	14	WISHING ON A STAR	BLACK COUNTRY, IMPORT/ATLANTIC
18	26	29	U GOT MY HOT BIZ	IMPORT
19	13	4	MI GONNA GET YA BABY	ATKINSON/ATLANTIC 4375/DELA
20	12	10	JOIN IN THE CHANT	WAX 50033
21	28	31	THAT ZIPPER TRAP	MONGHEW 8845
22	34	—	SKIN	NECROSIS 2036
23	21	26	NO NOS TENEMOS (INT'L)	H.Q.L.A. 341279
24	18	20	VERY VERY STYLISH	FILLANCE ATLANTIC PROMO
25	35	6	HIGH SCHOOL 90349	—
26	23	25	SUNSHINE DAY	4/ELLYAN 2943
27	38	49	ACTIVATED	EMPIRE STATE 02/LEGATLANTIC
28	33	41	GOODFEEL	MUSCHON 19
29	22	19	MUSCLES	TWISTED SUBURBIA
30	36	44	SPECIAL	MUSCHON IMPORT
31	17	13	FIND ANOTHER WOMAN	GOODVIBES/05/STRICTLY RHYTHM
32	24	21	SNOW ON THE SAHARA	EPIC PROMO
33	44	—	SOMEONE TO HOLD	H.Q.L.A. PROMO
34	41	—	FLOUNDER DUTY	99 5/BLISS/0500
35	25	18	STRONG IN LOVE	CHANGING/SPIN/05/ATLANTIC
36	47	—	TAKE THE LONG WAY HOME	CHEEKY PROMO/ATLANTIC
37	43	—	I'VE HAD ENOUGH	WAX 5055

HOT SHOT DEBUT

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	3	4	5
38	NEW	1	YOU GOT ME BURNIN'	UP & DOWN RHYTHMUS
39	35	37	I'M COMIN'	WEST END 1003
40	NEW	2	GET UP, FEEL THE MUSIC	97 5008
41	46	—	TOMORROW	NEBROS 20566
42	29	22	GIVE AWAY MY FEAR	EIGHTBALL 129
43	NEW	1	OBSESSION	4 PLAY 1020
44	NEW	1	I KNOW I CAN DO IT	F.I.L.L.I. 44533
45	42	42	CLUB CHEMIST SUITE	ALAN SOSNO/FRONTIER/05/05
46	NEW	1	SOMEONE	05/STRICTLY RHYTHM/05/ATLANTIC
47	37	27	TO THE BURNING	05/ATLANTIC
48	46	—	LOOKING FOR THE PERFECT BAIT	COOL KID 300
49	NEW	1	AIN'T NO MOUNTAIN HIGH ENOUGH	05/ATLANTIC/05/ATLANTIC
50	NEW	1	SATISFIED	TRAX 10052

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES, MUSIC MERCHANTS, AND INTERNET SALES REPORTS COLLECTED, COMBINED, AND PROVIDED BY SOUNDSCAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	3	4	5
1	1	5	BELIEVE	05/ATLANTIC/05/ATLANTIC
2	3	3	NOBODY'S SUPPOSED TO BE HERE	05/ATLANTIC 13051
3	3	3	MUSIC SOUNDS BETTER WITH YOU	05/ATLANTIC 13051
4	1	3	THE BOY IS MINE	05/ATLANTIC 13051
5	5	5	WE LIKE TO PARTY	05/ATLANTIC 13051
6	3	3	WOULD YOU...?	05/ATLANTIC 13051
7	3	3	MY ALLY-AWAY (OUTRITERS REPRISE)	05/ATLANTIC 13051
8	1	1	THE ROCKFELLER SKANK	05/ATLANTIC 13051
9	19	33	FRIGHT TRAIN	05/ATLANTIC 13051
10	10	5	ONLY WHEN I LOSE MYSELF	05/ATLANTIC 13051
11	38	38	RAY OF LIGHT	05/ATLANTIC 13051
12	38	38	HORNY	05/ATLANTIC 13051
13	3	15	SUAVEMENTE	05/ATLANTIC 13051
14	38	38	EVERYBODY (BACKSTREET'S BACK)	05/ATLANTIC 13051
15	37	5	HOAT HING	05/ATLANTIC 13051
16	RE-ENTRY	3	UP & DOWN	05/ATLANTIC 13051
17	38	38	EVERYBODY (BACKSTREET'S BACK)	05/ATLANTIC 13051
18	18	18	EVERYBODY (BACKSTREET'S BACK)	05/ATLANTIC 13051
19	20	18	JUMP AROUND 2000	05/ATLANTIC 13051
20	18	20	FROZEN	05/ATLANTIC 13051
21	17	17	HOW DO I LIVE	05/ATLANTIC 13051
22	19	17	JUMP AROUND 2000	05/ATLANTIC 13051
23	21	25	THINKIN' 'BOUT IT	05/ATLANTIC 13051
24	26	26	MUSCLES	05/ATLANTIC 13051
25	23	22	THE CLIP OF LIFE	05/ATLANTIC 13051
26	22	28	PLASTIC REMAINS (REVISED)	05/ATLANTIC 13051
27	38	38	DO IT AGAIN	05/ATLANTIC 13051
28	18	18	STOP	05/ATLANTIC 13051
29	25	28	WHAT DO YOU REMEMBER	05/ATLANTIC 13051
30	41	—	SKIN	05/ATLANTIC 13051
31	26	21	SMACK MY BITCH UP	05/ATLANTIC 13051
32	42	71	IF I CAN'T HAVE YOU	05/ATLANTIC 13051
33	26	37	IF I HAD THE CHANCE	05/ATLANTIC 13051
34	10	12	LOVE OF A LIFETIME	05/ATLANTIC 13051
35	RE-ENTRY	1	BEACHBLISS	05/ATLANTIC 13051
36	38	30	THANK U	05/ATLANTIC 13051
37	12	36	GET LOVELY	05/ATLANTIC 13051
38	RE-ENTRY	71	THINGS JUST AIN'T THE SAME	05/ATLANTIC 13051
39	12	37	PRESSURE	05/ATLANTIC 13051
40	41	42	LET ME GO...RELEASE ME	05/ATLANTIC 13051
41	21	51	HONEY	05/ATLANTIC 13051
42	18	37	BLACK ROCKIN' BEATS	05/ATLANTIC 13051
43	18	1	NEXT TIME	05/ATLANTIC 13051
44	RE-ENTRY	6	FIND ANOTHER WOMAN	05/ATLANTIC 13051

HOT SHOT DEBUT

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	3	4	5
45	NEW	1	C'EST LA VIE	05/ATLANTIC 13051
46	RE-ENTRY	3	LET'S GO ALL THE WAY	05/ATLANTIC 13051
47	38	—	THIS JUST	05/ATLANTIC 13051
48	18	59	TAKE ME AWAY	05/ATLANTIC 13051
49	43	37	MY HEART WILL GO ON	05/ATLANTIC 13051
50	NEW	1	HOLY WATERS	05/ATLANTIC 13051

© 1999 by the greatest hits or club play increase this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. *Vinyl-only availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales Chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. © 1999, Billboard/EMI Communications.

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Pinecastle Plans Jim & Jesse Boxed Set

BY DEBORAH EVANS PRICE
NASHVILLE—Thus far, 1999 is looking like a good year for bluegrass legends Jim & Jesse McReynolds. After performing together for 51 years, the brothers just received a Grammy nomination for best bluegrass album for last year's "Songs From The Homelands." In March, they'll celebrate their 35th anniversary as members of the Grand Ole Opry.

Then, on March 23, Pinecastle Records will release "The Old Dominion Masters," a four-CD boxed set featuring music that the duo—known as Jim & Jesse—released on its own label, Old Dominion, in the '70s after leaving Columbia. These recordings were sold only on vinyl and cassette at concerts.

The release of the boxed set marks the first time that these recordings have been available at retail prices. They've been issued on CD. The package will include extensive liner notes, photos, and historical information.

"I definitely think this is a significant project," says Penny Parnell, regional sales rep for Record Depot,

a Durham, N.C., independent distributor. "From what I've heard, this is some of their best material. They were a real strong band during this period in the '70s and '80s. Some really good musicians were supporting them over that period of time."



JIM & JESSE McREYNOLDS

People like Joe Meadows, Jim Brock, Alan Shelton, and Don McCann are people you associate with that band. I think another good thing about this is that it's not the over-produced country material. It's the stuff they do in their performances—what you

hear when you see them is what's on this set."

Pinecastle president Tom Riggs feels that the set fills an important void in the duo's recorded history.

"Here are some guys that you can honestly call legends, which is a term that's sometimes overused in this business," says Riggs. "Their earlier career has been well-documented by the Bear Family boxed set, which covered their Columbia and Epic years. Then there's a two-CD package of some of their Capitol stuff. But this covers some of their most productive years. We felt there was a blank in their career that wasn't well-documented for today's listener."

Riggs praises Jesse and engineer John Eversly at Nashville Record Production for their work in cleaning up the masters for the boxed set.

"They remastered most of the

(Continued on page 38)



Mailing It Up. CMT and Sam Goody sponsored a recent appearance at Minneapolis' Mall of America by new Atlantic Nashville group South Side Five. Shown in the front row, from left, are band members Lance Leslie, Brent Parker, and Jimmy Koeztow. In the back row, from left, are Media One's Jeff Bertrano, co-producer Anthony Smith; band members Doug Urie and Stephen Parker; CMT's Ken Mullane; and Atlantic's Bob Heatherly and Bryan Switzer.

Numerous Nat'l, Int'l Outlets Give Country Videos Exposure

BY CHET FLIPPO

NASHVILLE—Country music's video era, which officially began with 1983's launch of CMT and its original catalog of only two dozen videos—seems to be finally hitting its stride, with well over a hundred domestic and international video outlets for country now in place.

Jeff Walker, who pioneered music video promotion by being the first manager of his AristoMedia company in 1980, is a close watcher of the country music video industry.

"Our latest study shows 120 total outlets," he says. "I think that, today, the number and diversity of outlets represent a tremendous opportunity for country music, especially in terms of artist development planning."

Walker breaks down the 123 outlets thusly: seven are national cable-delivered outlets, six are multi-regional or syndicated, five are video pools, and five are circuit, 85 are local video outlets, and 38 are the Internet, and five are international.

Of the seven U.S.-wide video outlets, four are music channels: CMT, Great American Country (GAC), the Box Car, and VH1 Country (Digital). According to AC Nielsen, CMT was seen in 41 million U.S. households as of October 1998, with a monthly cum audience of 21,862,000.

Four-year-old GAC is now in 6.5 million cable homes. The box now has three exclusive country locations (Alexandria, Va., Oklahoma City, and Dallas) and eight markets that mix country with pop. "The Box people are in town this week," says Walker. "They're meeting with labels and looking for new markets. They're aggressively looking to expand."

Walker says VH1's recent expansion into digital specialty channels is a significant boost for country, with VH1 Country already in 200,000 homes in select markets. "They're making a significant commitment to country," he says.

The other three national outlets are DirectTV's "In Tune," TNN, and "Country Crossroads." "In Tune" is on DirectTV's Channel 500 and is seen in 4.2 million households. The show features a video pick and artist EPKs (electronic press releases).

Although TNN has cut back its music programming, its daily hour-long "America's Country Hits" is seen in 72.6 million households.

The Fort Worth, Texas-based "Country Crossroads" airs on the syndicated FamilyNet Network and shows videos that promote positive messages.

The six syndicated and multi-regional shows are "Night Tracks" (in California and Florida markets), "Planet Country" (in 20 Southern and Western markets), "Country Images" (in six Southern markets), "Music Row Profiles" (Nashville)

(Continued on page 38)

Country Made Strides In Australia, Asia, And Europe In '98—And Still Dominated U.S. Radio

LOOKING BACK: 1998 saw significant international progress for country music, according to a year-end report prepared by the Country Music Assn. (CMA).

Nashville-based artists are beginning to see significant plays abroad. LeAnn Rimes' "Sittin' On Top Of The World" went gold in the U.K. (100,000 units sold) in 12 weeks. She was also the first country artist to appear on the popular European TV show "Wetten Das."

Rimes, Shania Twain, Trisha Yearwood, Faith Hill, and the Mavericks debuted on the U.K.'s top 40 album or singles charts.

Twain's "Come On Over" album went gold in 15 weeks in the U.K., reached No. 15 on the U.K. pop album chart, entered the German pop chart at No. 17, and has sold more than 70,000 copies in Germany.

In the Netherlands, the CMA reports that market share for country doubled in 1998, with \$11 million in total sales, as opposed to \$5 million in 1997. Country FM, the Netherlands' first full-time country station, reaches 4 million listeners. Rimes' "How Do I Live" and Twain's "You're Still The One" both went to No. 1 in airplay in the Netherlands.

Yearwood's ("Songbook") A Collection Of Hits is gold in Indonesia (25,000 units sold), Malaysia (15,000), the Philippines (20,000), Taiwan (25,000), and Thailand (25,000). "Her Heart Is A Lie" single was a No. 1 pop hit in Hong Kong, Singapore, Taiwan, and Thailand.

The Country Music Assn. of Australia reports that almost one-fourth of adults there name country as their favorite music, an increase of 10% over 1997.

Domestically, the CMA notes that country remains the dominant format in radio. The CMA says that there are 2,368 stations that are primarily country, followed by 1,131 news/talk stations and 844 AC outlets.

Also, the CMA notes, major corporations that are sponsoring country tours or major programs include Gittano, Red Lobster, Lipton, Wrangler Jeans, Chevrolet, Jack Daniels, GPC, and Nokia.

ON THE ROW: David Kassek exits as VP of Cal TV Entertainment, the new Music Row publishing house launched by Dollar General heir Cal Turner III (Billboard, Nov. 14, 1998). No replacement has been named. Kassek, who had been VP at Kilen Music Group, joined Cal IV at midyear when Turner acquired KMG.

Jeff Hackett departs as MCG/Curb VP of promotion. VP Gerrie McDowell, who recently came from Curb Universal to MCG/Curb, now heads the department.

Austin, Texas' Wardermelon Records has filed for bankruptcy under Chapter 11. The creditors' meeting is Feb. 2 in Austin.

PEOPLE: Singer Johnny Rodriguez has been indicted for murder by a Uvalde County, Texas, grand jury. The indictment stems from an early-morning shooting last Aug. 29 of a Rodriguez acquaintance in a house owned by Rodriguez's mother. A second man—who was not mentioned in early news accounts of the murder—was also indicted. Rodriguez remains free on \$50,000 bond. Arraignment was scheduled for Tuesday (19).

Representatives from nine record labels—including four label presidents—were at Kasey Chambers' recent Bluebird Cafe showcase. Chambers, the great lead singer for Australia's Dead Ringer Band, has finished a solo album and is weighing several offers.

Reba McEntire is well into her first European tour, playing the U.K. and Germany. Tracy Byrd and Pam Tillis are touring Australia—on separate tours.

Freddy Fender gets his star on Hollywood's Walk of Fame Feb. 4, after which he'll perform at the House of Blues.



by Chet Flippo



*Albums with the greatest sales gains this week. ■ Recording Industry Ass'n. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multiplum values indicated by a numeral following the symbol. For bonus sets, and double albums, a winning time that exceeds two hours. The RIAA's multiple disc counts by the number of discs and singles. Sales of LPs are included in CD figures for DSDs and HD titles are suggested. Sales of CDs are projected from available price points. Greatest Gains shows chart's largest unit increase. Percentage indicates biggest percentage growth. Heatseeker indicates new albums entered from Heatseekers this week. □ Indicates past or current Heatseeker title. © 1999, Billboard Communications, and SoundScan, Inc.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET
SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

Charting albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks life has appeared on Top Country Albums and Top Country Catalog. ♦ Recording Industry Assoc. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. ♣, with multiplatinum entries indicated by a number following the symbol. *Asterisk indicates vinyl (LP is available). Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ♠ indicates past Mainstream title.

TM **JANUARY 23, 1999** COMPILED FROM A NATIONAL SAMPLE OF RETAIL
STORE, MASS MERCHANT, AND INTERNET SALES
REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

TOP CLASSICAL ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANDISE AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED

YES	LAST	ARTIST (NAME & NUMBER SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	40 ANDREA BOCELLI (HYPNOSIS & NUMBER SUGGESTED LIST PRICE OR EQUIVALENT) 37 (SUGGESTED LIST PRICE OR EQUIVALENT)	ARIA — THE OPERA ALBUM
2	6	ANDREA BOCELLI PHILIPS S31321 130 (SUGGESTED LIST PRICE OR EQUIVALENT)	VIAGGIO ITALIANO
3	21	CARLEA DOMINGO-PHILIPPO ILLINO ATLANTIC 6211 114 (SUGGESTED LIST PRICE OR EQUIVALENT)	THE CLASSICS: PARTS 1998
4	5	WYNTON MARSALIS SONY CMC 62045 130 (SUGGESTED LIST PRICE OR EQUIVALENT)	THIRD TENOR: WYNTON
5	10	BARTOL BOCELLI/TERPHELE SONY 62045 117 (SUGGESTED LIST PRICE OR EQUIVALENT)	A HYMN FOR THE WORLD 2
6	12	CACCIARI BERTOL LONDON 62045 115 (SUGGESTED LIST PRICE OR EQUIVALENT)	LIVE IN ITALY
7	9	50 DEMP CAMPBELL SONY CLASSICAL 62003 130 (SUGGESTED LIST PRICE OR EQUIVALENT)	THE MOZART EFFECT—VOLUME 1
8	26	DEMP CAMPBELL SONY CLASSICAL 62003 130 (SUGGESTED LIST PRICE OR EQUIVALENT)	THE MOZART EFFECT: STRENGTHEN THE MIND
9	10	40 VO-MA SONY CLASSICAL 62003 130 (SUGGESTED LIST PRICE OR EQUIVALENT)	BACK: THE CELLO SUITES
10	43	50 DEMP CAMPBELL SONY CLASSICAL 62003 130 (SUGGESTED LIST PRICE OR EQUIVALENT)	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
RE-ENTER	RE-ENTER	SERGEI RACHMANINOFF SONY CLASSICAL 62003 130 (SUGGESTED LIST PRICE OR EQUIVALENT)	A WINDOW IN TIME
12	RE-ENTER	VARIOUS ARTISTS SONY CLASSICAL 62003 130 (SUGGESTED LIST PRICE OR EQUIVALENT)	KANON: KANON POKAJAN
13	NEW	SOUNDTRACK SONY CLASSICAL 62003 130 (SUGGESTED LIST PRICE OR EQUIVALENT)	HILARY AND JACKIE
14	RE-ENTER	VO-MA SONY CLASSICAL 62003 130 (SUGGESTED LIST PRICE OR EQUIVALENT)	PIAZZOLA: THE SOUL OF THE TANGO
15	RE-ENTER	VARIOUS ARTISTS SONY CLASSICAL 62003 130 (SUGGESTED LIST PRICE OR EQUIVALENT)	THE ULTIMATE BACH COLLECTION

TOP CLASSICAL CROSSOVER...

		No. 1			
1	20	LONDON SYMPHONY ORCHESTRA (HORNERS)	BACK TO TITANIC		
2	68	SARAS BRIGHTEIN / THE LONDON SYMPHONY ORCHESTRA NEWY CLASSIC (JAN. 56/57) 10-98 (15-98)	TIME TO SAY GOODBYE		
3	2	JOHN WILLIAMS ORCHESTRA PARKERING	STEFGOM		
4	12	VARIOUS ARTISTS PILLOWTALK / FRIENDS FOR THE CHILDREN OF LIBERIA			
5	22	HELMUT LOTTI RCA VICTOR 63900 / 10-98 (15-98)	GOES CLASSIC		
6	10	FLACIDO DOMINGO ATLANTA 2754 / 10-98 (12-98)	FOR LOVE		
7	16	THE TALESMAN ORCHESTRA (SAYRE) RCA VICTOR 63155 / 10-98 (12-98)	MADEAN OF MYSTERIES		
8	26	VANESSA MAE RCA VICTOR 65643 / 10-98 (15-98)	STORM		
9	64	LONDON PHILHARMONIC (SCHOLES) PILLOWTALK / FRIENDS FOR THE CHILDREN OF LIBERIA	KASHMIR: SYMPHONIC LED ZEPPELIN		
10	4	SOUNDTRACK LONDON 440508 / 10-98 (15-98)	ELIZABETH		
11	48	BOSTON POPPS (ORCHESTRA LOCKHART) RCA VICTOR 64860 / 10-98 (15-98)	THE CELTIC ALBUM		
12	82	LONDON SYMPHONY ORCHESTRA STAR WARS: A NEW HOPE			
13	13	LAUREL E BLUMBERG QUARTET SONY CLASSIC 60274 / 10-98 (15-98)	L.A.G.O.		
14	RE-ENTRY	JOSHUA REILLON LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSIC 60508 / 10-98 (15-98)	GERSHWYN FANTASY		
15	RE-ENTRY	JOHN WILLIAMS ORCHESTRA PARKERING	ARIA		

○ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Atari indicates vinyl available. ** indicates past or present Heatsseeker title. Classical Midline compact discs have a wholesale cost between \$6.98 and \$12.97. CDs with a wholesale price lower than \$6.98 appear on Classical Budget. © 1999, www.bvpi.com/compandclassandsevendisc.htm

TOP CLASSICAL MIDLINE

- 1 **VARIOUS** MOZART FOR YOUR MIND PHILIPS
- 2 **VARIOUS** BUILD YOUR BABY'S BRAIN
THROUGH MUSIC SONY CLASSICAL
- 3 **CARRERAS-DONINGO-PARROTTI** A
TASTE OF THE VALLINOT SONY CLASSICAL
- 4 **VARIOUS** MOZART FOR MEDITATION PHILIPS
- 5 **VARIOUS** MOZART FOR MOTHERS-TO-BE
PHILIPS
- 6 **VARIOUS** GREAT PIANISTS: THE COMPLETE
GOLDEN AGE PHILIPS
- 7 **VARIOUS** ONLY CLASSICAL, CO YOU NEED
RCA VICTOR
- 8 **VARIOUS** PACHELBEL CANYON RCA VICTOR
- 9 **VARIOUS** MORE MOZART FOR YOUR MIND
PHILIPS
- 10 **VARIOUS** DEBUSSY FOR GAYDREAMING
PHILIPS
- 11 **VARIOUS** MOZART GREATEST HITS SONY
CLASSICAL
- 12 **VARIOUS** THE GREATEST OPERA SHOW ON
EARTH! LONDON
- 13 **VARIOUS** MOZART AT MIDNIGHT PHILIPS
- 14 **VARIOUS** THE GREATEST CLASSICAL SHOW
ON EARTH LONDON
- 15 **VARIOUS** BETHOVEN AT BEDTIME PHILIPS

TOP CLASSICAL BUDGET

- 1 **VARIOUS MOZART-GREATEST HITS** REFERENCE GOLD
- 2 **JOHN BAYLESS BEATLES GREATEST HITS** INTERDISC
- 3 **VARIOUS BEEHIVES, GREATEST HITS** REFERENCE GOLD
- 4 **VARIOUS BACH'S GREATEST HITS** REFERENCE GOLD
- 5 **VARIOUS MOZART, 25 FAVORITES** VOR CAMEO
- 6 **VARIOUS THE BEST OF MOZART** LIGHTNING
- 7 **VARIOUS STRAUSS FAMILY'S GREATEST HITS** REFERENCE GOLD
- 8 **VARIOUS 20 CLASSICAL FAVORITES** MADACY
- 9 **VARIOUS 25 PIANO FAVORITES** VOR CAMEO
- 10 **VARIOUS TCHAIKOVSKY-GREATEST HITS** REFERENCE GOLD
- 11 **VARIOUS 25 CLASSICAL FAVORITES** VOR CAMEO
- 12 **VARIOUS BEEHIVES, 25 FAVORITES** VOR CAMEO
- 13 **VARIOUS 25 QUINCY FAVORITES** VOR CAMEO
- 14 **VARIOUS PIANO GREATEST HITS** INTERDISC
- 15 **VARIOUS MADRID SYMPHONY NOS. 40 & 41** MCA

Artists & Music



by Bradley Bambarger

LACHRIMAE RERUM: It's hardly an original observation, but much of the greatest and most enduring music has been written as balm for grief. All manner of dirges, *élégies*, *plaintes*, and *trance*odes retain the power to move us ages after the individual bereavements that inspired them have been forgotten. Moreover, nearly two millennia on and that most involved form of musical lament, the Requiem—the Roman Catholic mass for the dead—still offers solace for the listener and impetus for the composer.

"Although an agnostic myself," says English composer Gavin Bryars, "I find that the conventions of religion—the rituals—can be very consoling. If you have ever been to a secular funeral, you know that they tend to be chaotic things. There is a reason why whether or not people attend church every week, they usually get married in one and are buried in one. Likewise, the Requiem—with its great tradition and the cool objectivity of the Latin—can be comforting to all of us as an aesthetic structure for mourning."

Bryars has put these views into practice with his deeply affecting "Cadman Requiem," written in memory of his friend and longtime sound engineer **Bill Cadman**, who died Dec. 21, 1988, in the explosion of Pan Am Flight 103 over Lockerbie, Scotland. The title work of an album issued by Point Music Jan. 12 in the U.S. and in December in Europe, the "Cadman Requiem" was performed for an audience of more than 2,000 in a 10th-anniversary memorial concert Dec. 21, 1998, in London's Westminster Abbey. The album also features a piece written and performed at Westminster by the vocal quartet the **Hilliard Ensemble** and the viol consort **Fretwork**—two elite English early-music groups (with complementary commitments to contemporary composition).

In the spirit of *Requiems* by Brahms, Fauré, and Britten, the "Caedman Requiem" is highly personalized, with Dryars only using those sections of the mass that he felt were appropriate (leaving out the "fire and brimstone"). And in an inspired touch, he added two special elements to the text: the seventh-century Northumbrian "Creation Hymn" of Caedmon, the first recorded English poet (whose name may be an early form of Cadman), and the Latin paraphrase of the poem by the medieval theologian Bede.

41st Annual Classical Music Grammy Nominations

Yet one of the most gripping parts of the "Cadman Requiem" is Bryars' setting of the traditional *Agnus Dei*, with its vexed, viscous cyclical form perhaps reflecting the continued pain caused by the unresolved aspects of the Lockerbie disaster. "Despite all the pressure from those who lost loved ones in the crash, many unanswered questions remain," Bryars says. "The personal tragedy has been compounded by the political dimension." While the memorial performances were obviously charged with feeling, the recording sessions for the album were also lent an unusual intensity from the Cadman family's presence in the control room.

A few days after the Lockertie concert, on Christmas Day, Bryars suffered another loss: the passing of his mother, **Miriam Appleton**, at age 91. For her funeral service, Bryars composed an organ chorale titled "A Time And A Place," a set of variations on the opening chorus of his opera "Doctor Ox's Experiment." Bryars had dedicated "Doctor Ox" to his mother, and its setting is based on Goole in East Yorkshire. "It's where she spent all of her life and where I spent the first 18 years or so of mine," he says. "And like the town of Quikendorn in Doctor Ox, it is a place where nothing happens, where time stands still."

Bryars' mother was a cellist who played Haydn and Mozart in a string quartet every Monday night until her final year. Carrying on the family tradition of low strings, Bryars plays double bass, and his two daughters, Ziella and Orianda, play cello (Ziella on her grandmother's instrument). Excepting his dance piece "Wonderlawn," Bryars produced "Epilogue From Wonderlawn" as a feature for his

bass and his daughters' cellos, in tandem with members of the **Gavin Bryars Ensemble**. This song without words appears on the disc with the "Cadman Requiem"; the album's remaining work is the pungently lyrical "Adnan Songbook," a cycle of eight love poems by Lebanese-American writer **Etel Adnan** that Bryars set for Canadian soprano **Valdine Anderson**.

The artfully designed "Cadmian Requiem" collection is the fifth in a remarkable series of Bryars albums on Point that began in the early '80s with hit remakes of his influential '70s tape collections "Jesus' Blood Never Failed Me Yet" and "The Sinking Of The Titanic." Next came "Farewell To Philosophy," a disc of concertos for cellist **Ljudan Ljubic Wehber**, jazz bass hero **Charlie Haden**, and percussion quintet **Nexus** (Billboard, April 12, 1997). Last year saw the issue of "A Man In A Room, Gambling," which included the title "radiohonic" work and several enchanting features for the Bryars Ensemble (Keeping Score, Billboard, April 25, 1998).

Last year also brought a pair of non-Point Bryars releases: a dark-horse favorite from the French label Dufénois that showcases several haunting works for saxophone and a Virgin U.K. reissue of the original re-

continued on page 4

Orch., Deutsche Grammophon; **The Beautiful**
Vocal Works Of Charles, Gounod, Massenet
Florestan, EMI Classics; **Flower Song**, Anglo-
Carm. Orch.; London; **Schnittke: The Complete**
String Quartets (Nos. 1, 2, 3, etc.), Kronos Quar-
tet, Judith Sheerman, producer; Nonesuch; **Sir Georg**
Solti—The Last Recording (*Hänsel & Gretel*; *Cantata*
Profana; *Kodaly: Psalmus Hungaricus*; *Weine*
Serenade), Sir Georg Solti, conductor, Tamara
Bulna, Kalman Strausz, Gabriella Thesz, chorus
masters; Chorus Haefeli, producer (Alexandru Agache);
haritusse; Tamara Dunoyer, tenor; Budapest Festival
Choir; Children's Ch. Of Hungarian Radio & TV;
Ch. Of Hungarian Radio & TV; Schola Cantorum
Budapestiensis; Budapest Festival Choir, London

BEST ORCHESTRAL PERFORMANCE
Brahms: The Symphonies (Nos. 1-6): Haydn Variations; **Tragic Overture, Etc.:** Nikolaus Harnoncourt, conductor (Berlin Phil.); **Telldo Classics International; Henze: Undine, Olli Knäuper, conductor (London Sinfonietta); Deutsch Gramophon; Holst: The Planets, Yael Levi, conductor (Women Of The Atlanta Sym. Orch. Ch. Atlanta Sym. Orch.); Tchaik: Ives: Three Places In New England; Orchestral Set No. 2: Ruggles: Sym-Treasure Men And Mountains, Christoph von Dohnanyi, conductor (Cleveland Orch.); London Mahler: Sym. No. 9, Eivind Boulex, conductor.**

(Chicago Sym. Orch), Deutsche Grammophon
Varèse: *The Complete Works*, Riccardo Chailly
conductor (Arista Eng); Royal Concertgebouw Orch,
London.

BEST OPERA RECORDING
Barlaam: Bluebeard's Castle, Pierre Boulez
 conductor, Joseph Norman, László Polgar, Kar-
 ena Stokstad, Peter Szokolay, Peter Tóth, and
 György Solti, Deutsche Grammophon, Platzbo-
 um, 1998. **CDs: 4.** **LPs: 2.**
La Maria De Buenos Aires, Guido Kräm-
 er conductor and violin; Marcelo Ferrer, Jorge Ju-
 zenski; Helmut Maltz, producer; Kremerata Musi-
 ca, 1998. **CDs: 1.** **LPs: 1.** **Classical Music**
International: Prokofiev: Betshof in A **Ma-**
stery, Valery Gergiev, conductor; Sergei Alexan-
 drin, Larissa Dudaikova, Nikolai Gusev; Stan-
 tan, 1998. **CDs: 1.** **LPs: 1.**
 producer (various artists); Kirov Opera Com-
 panies, 1998. **CDs: 1.** **LPs: 1.**
 Philips Music Group, Rameau: Les Fêtes D'Hé-
 lène, William Christie, conductor; Paul Agnew, Jean-
 Camille; Sophie Daneman, Thérèse Felix; Jean-
 Paul Fouchere; Jean-Pierre Lunde, producer (Le-
 opoldo Stokowski); Erato, 1998. **CDs: 1.**
 Erato, Tchaikovsky: Mavra, Valery Gergiev
 conductor; Sergei Alexashin, Larissa Dudaikova,
 Nikolai Putilin; Stan Tan, producer (Kirov Opera
 Co., St. Petersburg); Kirov Opera Co., St. Peter-
 burg, 1998. **CDs: 1.** **LPs: 1.**

BEST ALBUM
Barber: *Prayers of Kierkegaard/Vaughan-Williams: Dona Nobis Pacem/Bartok: Cantata Profana*, Robert Szasz, conductor; James Mallory, producer (Richard Clement, tenor; Nathan Gunn, baritone; Carmen Pelton, soprano; Atlanta Symphony Chorus; Atlanta Symphony Orchestra); Telarc
Bartok: Bluebeard's Castle, Pierre Boulez, conductor; Jesse Norman; László Polgar; Karl-August Nasse, producer (Nicholas Simion; Chicago Symphony Orchestra)

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Billboard year-end issue

The Mozart Effect #11

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Billboard year-end issue

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Top Jazz Albums

THIS WEEK				LAST WEEK				WEEKS ON CHART				ARTIST				TITLE			
1				72				No. 1				DIANA KRALL				IMPULSION 2350491			
2				12				HERBIE HANCOCK				SERVING 50797				30 weeks at No. 1			
3				19				VARIOUS ARTISTS				32 JAZZ 32097				GERSHWIN'S WORLD			
4				30				VARIOUS ARTISTS				32 JAZZ 32061				JAZZ FOR THE GUIT TIMES			
5				10				VARIOUS ARTISTS				32 JAZZ 32101				JAZZ FOR A HANRY AFTERNOON			
6				9				SOUNDTRACK				MILITARY JAZZ				MIDNIGHT IN THE GARDEN OF GOOD AND EVIL			
7				40				VARIOUS ARTISTS				RCA VICTOR 6587				TABLOID SWING COLLECTION			
8				10				GARY BURTON/CHOCOLATE METER/ROY HAYES/KEVIN HOLLAND				LIVE! 1100				LIVE! 1100			
9				61				HARRY CONNICK, JR.				RCA VICTOR 6587				TO SEE YOU			
10				17				VARIOUS ARTISTS				RCA VICTOR 6587				PRICELESS JAZZ SAMPLER			
11				35				MONICA MARCINI				RCA VICTOR 6587				MONICA MARCINI			
12				11				JOHN ARMSTRONG				RCA VICTOR 6587				WICKED SWING			
13				16				LOUIS SCIFIELD				VERVE 52097				PRICELESS JAZZ			
14				35				JOSHUA REDMAN				WARNER 8921				A GO GO			
15				16				JOSHUA REDMAN				WARNER 8921				TIMELESS TALES (OR CHANGING TIMES)			
16				34				DIANA KRALL				IMPULSION 2350491				STEEP UP - THE EARLY RECORDINGS			
17				RE-ENTRY				CYRUS CHESNUT				ATLANTIC 80140				CYRUS CHESNUT			
18				14				VARIOUS ARTISTS				RCA VICTOR 6587				THE FABULOUS BIG BAND COLLECTION			
19				21				WYNTON MARSALIS				COLUMBIA 6587				THE MIDNIGHT BLUES — STANDARD TONE VOLUME 5			
20				RE-ENTRY				LITA FITZGERALD & LOUIS ARMSTRONG				VERVE 52097				THE BEST OF LITA FITZGERALD & LOUIS ARMSTRONG ON VERVE			
21				RE-ENTRY				PONCHO SANCHO				COLUMBIA 6587				AFRO-CUBAN FANTASY			
22				RE-ENTRY				LITA FITZGERALD				RCA VICTOR 6587				PURE LITA			
23				RE-ENTRY				ROSEMARY CLOONEY/THE COUNT BASIE ORCHESTRA				COLUMBIA 6587				AT LONG LAST			

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK				LAST WEEK				WEEKS ON CHART				ARTIST				TITLE			
1				60				No. 1				KENNY G				AREA 3 18991			
2				39				NAJEE				VERVE FORECAST 5506267				MORNING TENDERS			
3				12				WILL DOWNING & GERALD ALBRIT				VERVE FORECAST 5506267				PLEASURES OF THE NIGHT			
4				15				PETER WHITE				COLUMBIA 6587				PERFECT MOMENT			
5				11				KIRK WHALLEN				WARNER 8921				FOR YOU			
6				32				GEORGE BENSON				RCA VICTOR 6587				STANDINGS TOGETHER			
7				22				MEDESKI MARTIN & WOOD				BLUE NOTE 9301				COMBUSTION			
8				49				DOWN TO THE BONE				NO GRADUATE 304				FROM MANHATTAN TO STATEN			
9				31				FOURPLAY				WARNER 8921				4			
10				17				RICK BARNES				ATLANTIC 80140				FULL STROKE			
11				30				MARK ANTONIO				NYC 950497				MADRID			
12				33				BOBBY CALDWELL				SONY DISC 8901				TIMELINE - THE ANTHOLOGY PART 1			
13				35				BONEY JAMES				WARNER 8921				SWEET THING			
14				29				BELA FLECK AND THE FLECKNOTES				WARNER 8921				LEFT OF COOL			
15				21				WAYNE BEASLEY				SHANICHI 5004				FOR YOUR PLEASURE			
16				RE-ENTRY				WALTER TISDALE				ATLANTIC 80140				DECISIONS			
17				16				CANDY DULFER				NOK RECORDS 10004				THE BEST OF CANDY DULFER			
18				22				KIRK WHALLEN				WARNER 8921				THE GOSPEL ACCORDING TO JAZZ CHAPTER 1			
19				17				RUSS FREEMAN & CRAIG CHAIKOFF				ATLANTIC 80140				FROM THE REDWOODS TO THE ROCKIES			
20				40				KEINO MATSUO				GOURTOWN 1775466				FULL MOON AND THE SHINE			
21				36				JERRY GARCIA & DAVID GRISMAN				ACUSTIC DISC 33				50 WHAT			
22				33				WARREN HILL				ANTHONY/SONOLOGY 770098				FIVE THRU ROSE-COLORED GLASSES			
23				12				GEORGE DUKE				WARNER 8921				AFTER HOURS			
24				17				NAJEE				CAPITO 23755				BEST OF NAJEE			
25				7				EVERETTE HARP				BLUE NOTE 33586CAPITO				BETTER DAYS			

*Albums with the greatest sales gains this week. **Recording Industry Assn. of America (RIAA) certification for sales of 50,000 units. ***RIAA certification for sales of 100,000 units. ****RIAA certification for sales of 200,000 units. *****RIAA certification for sales of 500,000 units. *****RIAA certification for sales of 1,000,000 units. *****RIAA certification for sales of 2,000,000 units. *****RIAA certification for sales of 5,000,000 units. *****RIAA certification for sales of 10,000,000 units. *****RIAA certification for sales of 20,000,000 units. *****RIAA certification for sales of 50,000,000 units. *****RIAA certification for sales of 100,000,000 units. *****RIAA certification for sales of 200,000,000 units. *****RIAA certification for sales of 500,000,000 units. *****RIAA certification for sales of 1,000,000,000 units. *****RIAA certification for sales of 2,000,000,000 units. *****RIAA certification for sales of 5,000,000,000 units. *****RIAA certification for sales of 10,000,000,000 units. *****RIAA certification for sales of 20,000,000,000 units. *****RIAA certification for sales of 50,000,000,000 units. *****RIAA certification for sales of 100,000,000,000 units. *****RIAA certification for sales of 200,000,000,000 units. *****RIAA certification for sales of 500,000,000,000 units. *****RIAA certification for sales of 1,000,000,000,000 units. *****RIAA certification for sales of 2,000,000,000,000 units. *****RIAA certification for sales of 5,000,000,000,000 units. *****RIAA certification for sales of 10,000,000,000,000 units. *****RIAA certification for sales of 20,000,000,000,000 units. *****RIAA certification for sales of 50,000,000,000,000 units. *****RIAA certification for sales of 100,000,000,000,000 units. *****RIAA certification for sales of 200,000,000,000,000 units. *****RIAA certification for sales of 500,000,000,000,000 units. *****RIAA certification for sales of 1,000,000,000,000,000 units. *****RIAA certification for sales of 2,000,000,000,000,000 units. *****RIAA certification for sales of 5,000,0

Sony writers & Publishers

ARTISTS & MUSIC

Gurwicz Set To Steer Cherry Lane

New President's Sights On TV/Film And Int'l Markets

BY IRV LICHTMAN

NEW YORK—For Aida Gurwicz, her reward for being the successful international executive and a major deal-maker at Cherry Lane is more of the same, and more. She has taken on day-to-day management duties as president of Cherry Lane Music, the independent publisher.

As president—following a nine-year stint as senior VP—Gurwicz also gets another reward. She has been taken in as a stockholder and partner of the publishing company, a financial stake that until now has gone only to its founder, Milt Oken, and his nephew, Peter Primont.

Primont was previously president/CEO but will now carry the title of CEO, reporting directly to Oken.

Gurwicz, who joined Cherry Lane as senior VP in 1990 after a 10-year stint at Carl Fischer, the multilevel publisher/print company acquired last year by Boosey & Hawkes, will be attending the upcoming MIDEM in Cannes with the perspective that "the business is at once more competitive and more interesting because the stakes are bigger."

Gurwicz says, "You've got to push the borders of the envelope (and not

be content) to do things the way they've always been done. I think we've been more adventuresome than most."

One area where this spirit is exemplified, she says, involves the company's deep commitment to TV and film. This was underscored by an unusual deal a few years ago in which DreamWorks acquired 50% of the Cherry Lane catalog, while Cherry Lane obtained international administration rights to DreamWorks music, giving the company the scores to such important films as "Saving Private Ryan" and "The Prince of Egypt."

Beyond DreamWorks, Cherry Lane has co-publishing arrangements with other media entities, such as Kushner-Locke, a major independent producer of film and TV shows; Hearst Music, for which Cherry Lane also has co-publishing arrangements; and "B. Smith With Style," the TV lifestyle show.

"Producers look to us for not only an administration function but also as a source for music, music consultation services, and recommendations as to which composer should be assigned the score," Gurwicz says. "They'll say, 'Here's the movie, here's the script and rough-cut assembly. What do you think about this?'"

Gurwicz cites an example whereby Michael Whalen, a composer at Cherry Lane, was recommended to T23, a TV and film production company. The

result was an assignment to do a new Rob Lowe film, "One Hell Of A Guy," and a second project, "Romantic Moritz." Cherry Lane is represented on the TV and film scene by music supervisor Lonnelle Hill.

In a tradition of cost-cutting, Gurwicz reports the acquisition of songwriter Ralph MacDonald's Antisima Music, which includes such hits as "Just The Two Of Us," "Mr. Magic," "Where Is The Love," and hundreds of other songs.

While acknowledging that the international marketplace, where she has mapped the company's subpublishing ties, continues to be her domain—among other previously held responsibilities—Gurwicz admits that her new title of president is a "helpful tool," especially in dealing with the Hollywood music community.

"In dealing with high-end studios, there's a certain level of command you have with the title of president after your name. I will continue, however, to do what I do," she says.

And that continuity includes her working relationship with Primont. "We run deals by each other because it's a good bouncing mechanism," she says. "We have a different style and way of looking at things from a different direction, so it's useful to share ideas. Invariably, one of us will come up with something the other hadn't thought of."

NO. 1 SONG CREDITS

THE HOT 100

HAVE YOU EVER? • Diane Warren • Reactions/ASCAP

HOT COUNTRY SINGLES & TRACKS

WRONG AGAIN • Tommy Lee James, Cynthia Weil • Still Working For The Man (BMI), Dwyer

HOT R&B SINGLES

NOBODY'S SUPPOSED TO BE HERE • S. Crawford, Monteil Jordan • Waxen/ASCAP, Famous/ASCAP

HOT RAP SINGLES

GHETTO COWBOY • S. Hester, A. Henderson, G. Greer, J. Burke, F. Lindsey, R. Antonio • M. Thugs/ASCAP, Sire/ASCAP, Layzie Bone/ASCAP, ENH ARI/ASCAP

HOT LATIN TRACKS

DELARIA DOTO • Estefano • 1996 Deep Music (BMI)

Deals, Deals, Deals: Music & Media And League Firms Sign 'Em Up

MESHEL DEALS: Music & Media International, the publishing independent operated in Los Angeles by Billy Mesheh, has completed several deals, including one that brings a number of copyrights to Nicholas Ashford and Valerie Simpson into the fold under an administration agreement for the U.S. and Canada.

The Ashford and Simpson copyrights are contained in their ASCAP firm, Nick-O-Val Music LLC, which contains such hits by the team as "I'm Every Woman," "The Boss," "There's a Winner in You," "Sold," "Don't Cost You Nothing," and "Stay Free." The deal goes through U.S. Music & Media. Ashford and Simpson recently made a securitization deal with New York financier David P. Pullman, who is the Mesheh company's representative in Los Angeles.

In another deal, Music & Media's RMI affiliate, Worldwide Music & Media, has entered a co-publishing and administration agreement with Kevin Jenkins' Sociational Entertainment, the production and publishing entity that owns The Die Records masters and the Cepha Music publishing catalog. This catalog has early-'60s masters and copyrights by such performers as Larry Bright, Kathy Saunders, Ruth Christie, and Rena Wright.

In an administration tie, Music & Media has linked itself to rapper Young M.C. via his Young Man Moving company. Also in Music & Media's ASCAP fold, the catalog includes material Young M.C. has recorded on Delicias Vinyl and Capitol Records, including his 1989 hit "Bust A Move." On another front, Music & Media's filmed media unit, headed by Colm Wood, has just completed production of its first music video, shot in Cancun, Mexico, for independent label Can- tana Records' single "I Wanna Dance" by Angel.

MAJOR LEAGUE YEAR: The Ennio, Calif.-based Jay Warner firm, National League Music (BMI) and American League Music (ASCAP), are heading into their 15th anniversary this year off a decade that stacks up as "the companies' most profitable year in 1996," says Warner.

Warner reports that he hopes to produce more of the same in 1996 with several deals, including a new one to represent the publishing activities of Private I/ Mercury Records, both past catalog and newcomers. This arrangement includes John Hunter, who was one of Warner's first signings to National League Music. The BMI affiliate has also resigned the

Richard "Dim- ples" Fields catalog, which includes seven albums' worth of material along with the Snop Doggy Dogg hit "Doggy Dogg World."

As for 1996's glittering show- ing—Warner declines to give specific numbers—it's largely a result of song appearances on platinum albums by Mary J. Blige and Erykah Badu and gold sets by Rappin' 4y and DJ Jazzy Jeff & The Fresh Prince, as well as soundtracks to "Don't Be a Menace To South Central While Drinking Your Juice In The Hood," "Only A Customer," and "How To Be A Player."

PRINT ON PRINT: The following are the best-selling follow-ups from Cherry Lane Music:

1. "The Prince O' Egypt," vocal selections.
2. Dave Matthews Band, "Before These Crowded Streets."
3. Metallica, "Re-Load."
4. "The Prince O' Egypt," vocal selections.
5. Joe Satriani, "Crystal Planet."

THEY'RE PLAYING MY SONG

WRITTEN BY DEBORAH EVANOFF

"GIMME SHELTER"
Written by Mick Jagger, Keith Richards
Published by Backus Music Inc. (BMI)

Most great musical experiences happen spontaneously—without planning and simply by wandering in an opportune moment. Such was the case when **Ashley Cleveland** received a call to sing during the *Taloo* taping at Nashville's Wildhorse Saloon and wound up recording a live version of the Rolling Stones' "Gimme Shelter" that opens her Grammy-nominated *Caden Communications/2013* album "You Are There." TNN was taping a special based on the "Stone Country" album, which focused on artists performing hits by the Stones. TNN called on Cleveland to participate in the special, and she ended up recording "Gimme Shelter," the Stones tune that provided the title of a documentary that features the band's controversial 1969 Altamont concert.

"I had not participated on the 'Stone Country' record," Ashley Cleveland says. "Some of the artists were bringing their own bands, and they also wanted to provide a house band for several people. So they called me, and they also called Kenny [Cleveland's husband/producer Kenny Greenburg] as well as Michael Rhodes, who plays bass in my band. So two-thirds of us were represented without planning it."

When Cleveland got to the taping, one of the scheduled artists had dropped out. "I had worked with the director, Michael McNamara, on the road, and he was a fan," she says. "He said, 'Why don't you just do anything you want.' I had always liked 'Gimme Shelter,' but I didn't know it. I just had always loved Mary Clayton's vocal on it, and it had always been one of my favorite songs from that era. I've been a longtime Stones' fan."

As the songwriting and get the CD to learn it. Of course, we couldn't understand any of the

lyrics. So we had to track down the lyrics, but we managed to do all that in about an hour. The band rehearsed it one time. It was the first time I'd sung it and the first time they'd played it. We rehearsed it together once. So what you hear is the second time any of us had ever done it.

"I went on that show never dreaming I would be performing as an artist. I was going as support personnel. Then, Left Bank, the organization that put on the show, very graciously gave me permission to use the track on my record. I got this little gift that fell out of heaven."

"The funny thing is, me, is that you go to such great lengths to plan your recordings. You spend so much hours trying to chase down a great performance in the studio, and then with very little thought, and with very little rehearsal, you end up doing something that is so certain, and you get something inspired. It's such a lesson to me."

Industry Impressed By Lucent's Compressed Audio

WHEN LUCENT Technologies unveiled its groundbreaking Perceptual Audio Coding (PAC) technology in late 1997, the company said one of its target markets would be online delivery of music. A year later, Lucent fulfills the promise with a refined version of PAC and a licensing agreement with Dutch new-media start-up Music on Demand International BV (MODE).

The two companies will now showcase the new technology at the Jan. 24-28 MIDEM conference in Cannes, according to a Lucent statement.

The new version of PAC, which Lucent is calling EPAC (enhanced PAC), is "20% better in quality" than its predecessor, says Joyce Eastman, co-director of Lucent's New Ventures Group. Rachel Wallden, also co-director of the New Ventures Group, adds, "People are saying this is the quality they've been waiting for. They've heard what's been out there in the last couple of years and had a chance to compare."

Grammy-winning producer/engineer Frank Filippetti, who heard a blind comparison between a CD he had produced and an EPAC-compressed version of it, says, "Of all the decoder systems I'm familiar with, EPAC is by far the best. Considering that they've been able to get a compression ratio of 11:1, it's remarkable."

EPAC also received high marks last fall during a biocastal National Academy of Recording Arts and Sciences conference in which recording professionals in New York and Los Angeles transmitted EPAC-compressed audio back and forth and listened to the results, according to Wallden.

Besides near-CD sound quality, EPAC offers a database management system that automati-

cally accounts for artists' rights in particular countries, depending on where users download song files—a key feature for MODE, which plans to distribute music throughout Europe and beyond.

Wallden says, "Through our copy management security scheme, we can assign different rights to different sets of circumstances, and they, through their digital distribution scheme, can ensure that someone in, say, France can only download what France has the digital distribution rights for."

Eastman adds that Lucent—which supports the recording industry's Secure Digital Music Initiative to develop an open, secure-access system for digital music—will not license EPAC without its full complement of security and copyright management technology.

For MODE director John Preston—formerly director of BMG in the U.K.—protecting artists' rights is as important as delivering high-quality music. "The music industry requires the kind of Internet system that MODE offers: secure, high-quality delivery of content which protects both the artists' rights as well as the rights of the buyer," he says.

Both the original PAC and the new EPAC were developed by Bell Labs, the research and development arm of Murray Hill, N.J.-based Lucent Technologies. MODE is headquartered in Utrecht, the Netherlands, with additional offices in the U.K.

WITH SO MUCH EMPHASIS on streamlining, downsizing, and upgrading in these software-heavy times, it's comforting when a company unabashedly introduces a new product that is bigger, heavier, and more expensive than its predecessor. Such is the case with San Mateo, Calif.-



by Paul Verna

based ATR Service Co., the self-described Ampex tape machine specialists.

ATR is enhancing the industry-standard Ampex ATR102 half-inch mastering deck by doubling the track width to a full inch. Dubbed "One/Two," the customized machine made its debut at the Sept. 26-29, 1998, Audio Engineering Society Convention in San Francisco and is now available through the company. Besides offering faster tracks, the souped-up ATR102 lowers the noise floor by three decibels with respect to the original, half-inch machine. Also, noise reduction is no longer required for 15 i.p.s. operation, as it was on the original. Other new features include an improved tape-to-tape path that provides solid tape-to-head contact, phase

stability, and smooth spooling performance, according to ATR owner Michael Spitz.

OTARI CORP., which made a splash last year when it hired veteran consultant Mel Lambert as international marketing director, is expanding its Northeast and Nashville regional sales offices. Peter Kehoe joins Otari's Northeast regional sales and support office in New York, which was established last year under the direction of Nick Balsamo. Kehoe, a 20-year industry veteran, has held positions at Quantegy/Ampex, Siemens Audio, Studer Revox America, and the Hit Factory.

Concurrent with Kehoe's appointment, the New York office will install an Advanta Digital Production System and the company's 24-bit RADAR II hard-disc multitrack recorder.

Lambert says, "The hiring of Peter and the expansion of our New York offices are directly related to increases in our customer base and the strong interest in Otari products. Installing an Advanta Digital Production System and RADAR II in the New York office will

allow us to provide owner/operator training for independent engineers and producers on these products."

In Nashville, Otari appoints Terry Palmer, an 18-year veteran of the studio industry, South-east regional service manager.

MIKE LEMBO's Mike's Artist Management, a prominent producer management firm headquartered in Tucson, Ariz., has added three clients to an already extensive roster: Barry Beckett, Pete Anderson, and Ed Stasiun.

Other Lembo producer clients include Stiff Johnson, Mark Dodson, Godfrey Diamond, Joe Gittleman, Stephen Bruton, Nille Perned, the team of Peter Van Hooke and Rod Argent, and Steve Brown. Lembo's artist clients are Jules Shear, Chuck Prophet, and Harvey Brooks.

STAY TUNED: If you took interest in the story last issue about major consolidation in Nashville, stay tuned to Billboard's new section and Studio Monitor for news on other major studio acquisitions in the near future.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 16, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	HAVE YOU EVER? Brandy David Foster (Atlantic)	Nobody's Supposed To Be Here Deborah Cox A. Leonard, M. Jordan (Arista)	RIGHT ON THE MONEY Alan Jackson K. Stegall M. Ochs (Capitol)	TURN THE PAGE Metallica Bob Rock, James Hetfield, Lars Ulrich (Elektra)	LULLABY Shawn Mullins/ S. Mullins (New Columbia)
RECORDING STUDIO(S)	CHARTMAKER (Malibu, CA) Felipe Elgueta	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalano	CASTLE RECORDING (Franklin, TN) John Kellan	THE PLANT (San Jose, CA) Randy Staub, Kent Matcke	ORPHAN SOUTHERN LIVING (Atlanta, GA) Glenn Matello
RECORDING CONSULET(S)	SSL 4000C	SSL 6056G	SSL 9000J	SSL 4064G	Manlie V2 24X4 DDA OMR 12
RECORDER(S)	Sony 3348	Studer 800	Mitsubishi XBSO	Studer A800/Sony 3348	Protools/Tascam DAB8
MASTER TAPE	Quantegy 467	Quantegy 499	Quantegy 467	BASF 464 Quantegy 467	Hard Disk/Quantegy DAB8
MIX DOWN STUDIO(S) Engineer(s)	BARKING DOCTOR Mike Gussakov	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalano	STATION STATION (Nashville, TN) John Kellan	THE PLANT (San Jose, CA) Randy Staub	ENCORE (Los Angeles, CA) Tom Long Alpha
CONSULET(S)	N/A	SSL 6056G	SSL 4056E	SSL 4064G	SSL 4056G
RECORDER(S)	N/A	Studer 800	ATR 102	Sony 3348	Protools
MASTER TAPE	N/A	Quantegy 499	Quantegy 499	Quantegy 467	Hard Disk
MASTERING ENGINEER	BERNIE GRUNMAN MASTERING Brian Gardner	MASTEROISK Tony Dawsey	MASTEROISK Hank Williams	STERLING SOUND George Marino	MASTEROISK Scott Hull
CD/CASSETTE MANUFACTURER	WEA	UNI	UNI	WEA	Sony



Packed To The Gills. Country superstar Vince Gill booked Capitol Studios' legendary Studio A to record his recent MCA Records Christmas release, "Breath Of Heaven." Shown at the session, from left, are co-producer Michael Omerling, Gill, co-producer Tony Brown, engineer Al Schmitt, Capitol Studios manager/director Paula Salvatore, and Capitol Studios VP of operations Michael Fronzelli.

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Indie MP To Distribute Through Sony

SONY SIGNS DISTRIB PACT WITH MP: Sony Discos has inked a distribution deal with MP Records, a Miami-based tropical label headed by president Tony Moreno, who says his decision was based on expanding his company.

"MP could have stayed the same size as an indie, but I wanted to grow the company. And in order to do that, I had to hook up with a major for distribution," says Moreno.

Moreno, who headed one of the last Latino indie labels, says that today it's "impossible to grow without a distribution deal with a major."

Sony already distributes several tropical imprints, including noted labels Sonolux and J&N.

But Sony president Oscar Llord notes that there's room for more labels. He describes Moreno as "a proven hitmaker," adding that the distribution accord with MP will "help build our business on the East Coast and the Caribbean."

Llord also says he is adding a sales staff in Puerto Rico to handle only product from distributed labels.

"If that initiative works," says Llord, "we will be open to something similar in other parts of the domestic market."

Among the best-selling acts on MP's salsa and merengue-laden roster, says Moreno, are veteran *ensembles* Tito Rojas, merengue *ensemble* José Peña Susto y La Banda Gorda, and rap artist Big Boy.

Moreno says he was courted by both Sony and UNI but opted for Sony due to his tight relationship with Llord and his stand on performance with Sony.

"Oscar used to work for me, and I have a personal friendship with him, and his office is not far from mine," says Moreno, who founded MP in 1988. "But also, Oscar—in the last two years—has been able to get Sony to the top in terms of market share."

Llord says that under the deal, Moreno "won't have to contend with collection and distribution, so it will enable him to concentrate more on A&R and marketing and help his label cultivate new talent."

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by John Linnert

The overriding query was how Freddie Records was able to snare five nominees—three in the best Latin music performance category and two in the best Mexican-American performance category.

The answer is simple. Freddie, which annually charts only a thimbleful of albums on The Billboard Latin 50, did not rest on the vote for its product. So, out of the rest of the Texas-based Latino labels and members of the National Academy of Recording Arts and Sciences (NARAS), organizers of the Grammys.

Pace, it Texas' NARAS members have pretty much dominated the Mexican-rooted categories for the past five years.

Nine of 10 nominees in this year's Tejano and Mexican-American categories were from Texas. What's more, Barb Wire/Virgin's Flaco Jiménez is nominated in both the Tejano and Mexican categories. He'll likely add to his Grammy hardware, too.

NARAS made a noble effort to redress the prickly Lone Star dilemma in 1998 by creating a separate category for Tejano music, the genre most recorded by Latino acts from Texas.

However, Texas-based acts also cut albums that were placed in the Mexican category. Potential nominees unlucky enough not to be born and raised in Texas—such as Rodden/PolyGram Latin's Limite, FMI Latin's Los Tucanes De Tijuana, and "But also, Oscar—in the last two years—has been able to get Sony to the top in terms of market share."

Llord says that under the deal, Moreno "won't have to contend with collection and distribution, so it will enable him to concentrate more on A&R and marketing and help his label cultivate new talent."

In the meantime, it doesn't take a genius to figure out that overwhelming name recognition among NARAS members guarantees that RCA Nashville's *Los Super Seven* will win the Mexican-American category and Jiménez will triumph in the Tejano category.

By contrast, picking the winners in the other Latin categories is much tougher.

Because of Chayanne's exposure in the 1998 film "Dance With Me," his "Aaaa... La Tu Amora" (Sony Discos) earned a very slight nod over nominated albums by labelmate Ricky Martin and Fonovisa's Enrique Iglesias in the best Latin pop performance category. A triumph by any of the three would not surprise, however.

RMM dominates the best tropical Latin performance category with four nominees, including Marc Anthony's recent chart-topper "Contra La Corriente." Still, Sony Discos' Elvis Crespo could supplant a potentially splintered vote for RMM acts and snare his first Grammy with his former No. 1 disc "Suavecito."

If only rock in *español* fans were voting in the best Latin rock/alternative performance category, neither Maná nor Shakira would be given a shot. However, NARAS members, who generally are more mainstream in their tastes, will be picking between the two nominees. Maná's longer track record prevails in this category, and the former chart-topping smash "Sueños Líquidos" will win this Mexican superlative. (Continued on next page)

LATIN TRACKS A-Z

- TITLE** (Distributor) — **Labeling** (Distributor) — **Artist** (Label)
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Hot Latin Tracks

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Information

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Is Japan's Sazan On Last Legs?

More Labels Relax Pricing; Gov't Studies System's Viability

BY STEVE MCCLURE

TOKYO—Japan's controversial resale price maintenance system (*sazan*) has been dealt yet another blow, as three more Japanese labels have said they will liberalize their pricing of CD singles.

Victor Entertainment and Universal Victor (50% owned by Victor Entertainment parent company JVC) say they will reduce the fixed-price period for CD singles from two years to one year effective April 21. The change affects domestic and foreign product. Both com-

panies will continue to set album retail prices for two years after release.

Likewise, the Avex Inc. label group will let retailers set prices on domestic and foreign CD singles one year from release starting

Feb. 17. CD singles account for roughly 33% of Japan's prerecorded music production in volume and just under 20% in value.

Sazan enables Japanese labels to set the retail prices of domestically pressed product, including non-import foreign repertoire, for two years from the release date. It also applies to books and magazines.

The announcements follow sim-

ilar moves late last year by Japanese labels Toshiba-EMI, Sony Music Entertainment (Japan), and Nippon Columbia (Billboard, Nov. 28, 1998). A report released last year by the Japanese government's Fair Trade Commission (FTC) found that while there are compelling reasons to abolish the system, such as the need to increase competition, its immediate abolition would cause problems (Billboard, Feb. 21, 1998).

The FTC concluded that more time is needed to study the effects of doing away with the system. While granting such a reprieve, the FTC urged the music and publishing industries to be more flexible in applying its

Spain's SGAE To Mark 100 Years

BY HOWELL LLEWELLYN

MADRID—Hispanic music across the world is set to benefit from the 100th-anniversary celebrations of Spanish authors' body SGAE. The organization's pledge as it enters its second century is that it will aim "to lead and originate the cultural creation in the third millennium."

This year will see a series of special events to mark the anniversary, an enlarged presence at the annual cultural creation fairs, debates, and trans-Atlantic cultural visits (Billboard, Jan. 16).

The world's fifth-largest society, with 53,000 members in Spain and Latin America, is also the third oldest. It was founded in 1899 by composers of opera and zarzuela, or Spanish opera. And the inaugural centenary event was appropriately a Jan. 5 performance by seven opera singers at Madrid's Royal Opera Theater, led by soprano Montserrat Caballé and tenor Alfredo Kraus.

"The idea was to recall the spirit of our founder members," says SGAE executive president Tomás Huqista. And spirit was something they did not lack when, in 1902, the then SAE staged a strike at the same opera theater (built in 1825) against the "entirely foreign" program of a concert prepared to mark the coronation of King Alfonso XIII.

While honoring the past, SGAE plans to look ahead. Not just at its

leadership role in Spanish-language culture—it already has hundreds of members in Latin America and U.S. Latino markets (the latest being Enrique

Iglesias, as of December)—but at the challenge of new technologies in the collection of royalties.

The next major SGAE presence will be Jan. 27 at MIDEM in Cannes, where a Gran Fiesta of flamenco will be staged, featuring Enrique Morente, Carmen Linares, Juan Manuel Cañizares, and Lagartija Nick, as well as leading dancers Antonio Canales and Sara Baras.

Filipino Act The Jerks Aim For Retail Success

BY DAVID GONZALES

MANILA—In a market where sweet love songs and cover versions of international hits rule the roost, breaking a rock band at retail is an uphill struggle, as Star Recording is proving with veteran rockers the Jerks.

The band has a fan base, as evidenced by its 20 years of touring. The Jerks also have gained critical acclaim, as shown by their winning album of the year at the NU107 Rock Awards in November last year, for their self-titled 1997 debut. Its track "Rage" won rock song of the year at the Katha Awards, held by an asso-

BY RÉMI BOUTON

PARIS—Only five months after his appointment, BMG France CEO Bruno Gerentes has announced a major reorganization of the company after what one company source describes as a "bad year with significant losses."

BMG France's new framework will be based around a merger of its RCA and Ariola labels, resulting in a "simpler organization, involving a layoff program that will affect 25 people both in RCA and Ariola," says Gerentes.

The restructuring, he says, has three main objectives: "to redeploy the local catalog with our existing artists and new talent, to optimize the launching of international artists, and to move BMG France closer to

the [average] performance of BMG's other international affiliates, both in terms of its market share and [financial] results."

The result, Gerentes says, will be a "flexible, efficient, and swift-acting" record company.

The new-book BMG France will consist of five main divisions: A&R, managed by Varda Kalkon; BMG Local (incorporating the marketing activities for the local catalog); BMG International (for the international catalog); a new label named BMG Global (including special marketing, dance, new concepts, and back-catalog activities); and promotion, managed by Jean-François Richard.

An administration and logistical management department will take charge of developing the company's Internet activities under the direction of Christophe Wagnier, who has been promoted to VP.

"This reorganization will be completed with the nomination of all executives before the end of the first quarter of '99," promises Gerentes, who recognizes that BMG has a lot of work to do on the artistic level in order to refresh its domestic roster. "The company has been through a bad patch during the last past year," he admits. "Our priority is to invest on the artistic side, and I am sure that it is possible to pick up again to compete with the other majors, particularly in a market which is driven by new talents."

The first major BMG project after Gerentes' appointment will be a multi-artist concept album, "Solyma," combining Latin, Greek, Arabic, and Hebrew music. It is due this spring.

Following A Difficult Year, BMG France Reorganizes



MTV Teams Up With Korea's m.net Channel

BY STEVE MCCLURE

TOKYO—MTV is set to expand its presence in the Korean market with the signing of a two-year alliance agreement with CJ Entertainment, which operates the cable TV music channel m.net. Under the deal, MTV Networks Asia will supply five hours of Korean-language programming daily to m.net, which reaches more than 1 million households in the territory. The programs will comprise a 7-9 a.m. breakfast show and an 8-11 p.m. block. Korean music will make up the majority of the programs' content, which will be aimed at viewers in the 25-34 age bracket.

Since 1995, MTV has been supplying m.net with four hours of programming daily from its Southeast Asia base. Under the terms of the agreement, MTV Networks Asia will take an undisclosed equity stake in m.net. "The whole point of us working together with m.net is to complement each other in the business and programming sides," says Arthur Bastings, senior VP of strategy and business operations for MTV Networks Asia.

"The signing of this strategic alliance agreement is a milestone."

(Continued on next page)



in Cannes, where a Gran Fiesta of flamenco will be staged, featuring Enrique Morente, Carmen Linares, Juan Manuel Cañizares, and Lagartija Nick, as well as leading dancers Antonio Canales and Sara Baras.

Canales was an SGAE attraction at last August's MIDEM Latino in Miami. The centenary celebrations will end with a Millennium Concert on the Canary Islands of Tenerife off West Africa, as a symbol of the meeting place between "the same culture" shared by Spain and Latin America.

Before the airplane, the Canary Islands were the first and last stop for ships traveling to and from Spain and Latin America, and the islands are now the most potent example of 500 years of cultural, linguistic, and historic exchange. There will be a flamenco summit in Barcelona, a rock festival in the Basque city

(Continued on page 52)

MANILA—In a market where sweet love songs and cover versions of international hits rule the roost, breaking a rock band at retail is an uphill struggle, as Star Recording is proving with veteran rockers the Jerks.

The band has a fan base, as evidenced by its 20 years of touring. The Jerks also have gained critical acclaim, as shown by their winning album of the year at the NU107 Rock Awards in November last year, for their self-titled 1997 debut. Its track "Rage" won rock song of the year at the Katha Awards, held by an asso-



THE JERKS

ciation of Filipino songwriters in November.

Yet translating live appeal to sales has been difficult, given media resistance and the structural problems of

this market.

"Rage" is a gritty, guitar-propelled number that reflects the problems and injustices facing many in Philippine society. Chikoy Pura, vocalist, guitarist, and songwriter for the Jerks, says, "I just a lot of passion and emotion into 'Rage' to make people think about the situation and not take things lightly."

According to the Jerks' manager, Monet Pura (also Pura's wife), the band was told when attempting to get a recording contract to tone down its social content, but it refused to compromise. In 1997, Star Recording

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newsline

THE INTERNATIONAL FEDERATION OF THE PHONOGRAPHIC INDUSTRY awarded 21 albums with its Platinum Europe certification for sales of more than 1 million units in December. That number—the highest ever—was made up of 11 albums that broke the million mark, six double-platinum, and four multi-platinum. Celine Dion's "Let's Talk About Love" (Sony) was the first to receive an award for sales of more than 9 million; her "These Are Special Times" also reached Platinum Europe status. "I've Been Expecting You" by Robbie Williams (EMI) was a new double-platinum entry, while Madonna's "Ray of Light" (Warner) added 2 million sales in December, taking it to five-times-platinum. Other albums receiving Platinum Europe awards include Massive Attack's "Mezzanine" (Virgin), Cher's "Believe" (A&M), Jullie Iglesias' "Greatest Hits/My Life" (Sony), and Blur's eponymous set for EMI.

HOLLAND'S TWO CHART ORGANIZATIONS are to form a new joint-venture company, Mega Charts, to compile and exploit the territory's two existing singles charts and produce a new consolidated album chart. A letter of intent between Stichting Mega Top 100 and Stichting Nederlandse Top 40 will lead to the demise of the 100-position album chart compiled by Nederlandse Top 40. That chart reflected sales between Friday of previous week and Thursday, and was published on Fridays. The new chart will follow Mega Top 100 model, which includes Saturday sales and is available on Mondays. It is unclear if the move will result in any job losses. Mega Top 100 chairman Nick Holzenboech says that "we will have to work out the details of the new structure," but that the changes will take place "as soon as possible." The two singles charts will continue to be exploited separately by their respective sponsors, Radio 3 (Top 40) and the Dutch Public Office (Radio 100), which use them in youth promotions. However, it is likely that the Top 40 chart will start to incorporate airplay data, as does the Top 100. Both organizations collect sales data via electronic point-of-sale systems. CHRISTIAN LORENZ

CHER WILL HEADLINE the 10th annual Dansk Grammy ceremony, to be held Feb. 6 at the Tivoli Gardens Concert Hall in Copenhagen, according to organizer MusicMatters. Other acts in the lineup so far include Danish pop band Carlsens (Flex/EMI-Medley), Glimmer/Jørgensen (Sony), Seren Soko (PolyGram), and Swedish vocalist Emilia (Universal). A new award category has been added this year—Danish radio hit—to replace the P3 Award given each year by public broadcaster DR and named after its P3 national top 40 radio station. DR's TV stations will broadcast the event live. CHARLES FERRO

MARIAH CAREY'S '#1'S' has become Japan's all-time top-selling foreign album, according to Sony Music Entertainment (Japan). The title has sold 3.25 million copies (including imports) since its No. 18 release in the territory, the label says. The record for best-selling foreign album was previously held by the soundtrack to "The Bodyguard," which has sold 2.8 million units in Japan. Sony's "#1's"—No. 1 on Denon Shimbun's "all chart" for three weeks starting Nov. 30—surpassed that figure Dec. 15. "We launched what was probably the biggest ever promotion campaign for a foreign release in Japan," says Sony Japan product manager Tetsuya Shiroki. In addition to various promotional events featuring Carey on Dec. 19-20, the label advertised the album on TV and in magazines and newspapers, including regional papers, as well as on buses and trains. STEVE MCCLURE

U.K. COMMERCIAL RADIO REGULATOR the Radio Authority has fined national top chart Virgin Radio 10,000 pounds (\$16,000) for violating programming codes relating to disclosing information on air about an individual without his or her consent. The penalty stems from a Nov. 5 incident in which breakfast show presenter/station owner Chris Evans repeatedly read on air the cellular phone number and voice-mail access code of a photographer allegedly involved in a scuffle with Oasis member Liam Gallagher outside a London pub. Evans encouraged listeners to "hound" the photographer until "the goes too up." The photographer claimed to have received more than 700 calls, including death threats. A statement from Virgin says the station "accepts the authority's decision." MIKE McKEEVER

LEADING JAPANESE INDIE LABEL AVEA INC. was set to announce Jan. 12 the creation of a wholly owned subsidiary in Taiwan. Aves Taiwan will initially focus on Japanese repertoire and ultimately also non-Japanese product from its Taiwan-based offices. Until now, Aves product has been licensed to Rock Records subsidiary Magic Stone. Universal-affiliated What's Music will handle distribution for Aves Taiwan, whose managing director will be Shinji Miyazaki, formerly Aves's London branch manager. STEVE MCCLURE

avea

New Israeli Stations To Have Hebrew Quota

BY BARRY CHAMISH

TEL AVIV, Israel—State-owned radio stations in Israel will be obliged to play 50% Hebrew music following a new law passed by the Knesset. The new legislation will not apply to any pirate stations in existence but will be enforced on any new private stations or legalized new pirate stations.

After the legislation was passed, the Knesset member who introduced the law, Yona Yehorai of the Labor Party, said, "This new law will create a stone wall against the Americanization of our culture. If

culture doesn't have room to protect itself, it will shatter into pieces."

This sentiment has wide support among this country's musicians. Several were in the Knesset gallery as the law was passed, including Trivika Plk, best known for co-writing the Eurovision-winning song "Diva."

The legislation was passed 23-1. The sole opposing vote was Speaker of the Knesset Dan Tichon, who called the law "Bolshevistic." He added, "It's not the government's place to tell people what kind of music they must listen to."

The law does not define Hebrew

music specifically, which may leave the door open for future legalistic bickering. Also not delineated were the supervisors of the new law and the fines for breaching it.

Larry Gamliel, an announcer on Israel's popular English-language pirate station Radio West, notes, "This law will force us to stop seeking license."

What kind of an all-English station can play 50% Hebrew songs? What the law really says is that Hebrew music today is so weak that Israelis are seeking other options."

Italian Singer/Songwriter De André Dies

Genoese Artist Famed For Anarchistic Lyrics, Mix Of Folk And World Music

MILAN—The Italian music industry is coming to terms with the loss of singer/songwriter Fabrizio De André, who died in the early hours of Jan. 11 in a Milan hospital (Billboard, Jan. 12). He was 58.

De André had been treated for cancer after being diagnosed midway through a national tour of Italy last September. Considered one of the greatest singer/songwriters to emerge from his home city of Genoa, De André carved out a career with insightful songs having an anarchic bent inspired by literature, including the works of Russian writer Dostoevski. He was also influenced by French singer/songwriter George Brassens

release was the 1997 album "Mi Immacolato Di Tutto" (I'm In Love With Everything) (Tiscali/BMG Records).

De André was known for his anti-establishment and anarchist lyrics, and the latter part of his career was highlighted by his mix of Genoese folk and world music, epitomized by

1996's critically acclaimed multi-platinum album "Anime Salve" (Soul/Voice) (Ricordi/BMG Records).

De André's funeral was expected to take place Jan. 13 or 14 in Genoa. BMG Ricordi president Franco Reali described De André's death as "a tragic loss for Italian music."

MARK DEZZANI

Italy's Fonit Label Relaunched

BY MARK DEZZANI

MILAN—Italy's historic Nuova Fonit Cetra (NFC) label has been relaunched as Warner Fonit.

The Jan. 1 change follows its acquisition by Warner Music Italy in August. Italian public broadcaster RAI, the label's former owner, retains a 10% stake.

The new entity will be headed by Massimo Giuliano, managing director of Warner's WEA Italy label, who becomes Warner Fonit's managing director.

Giuliano has also been promoted to VP of Warner Music Italy, in order to take care of some of the domestic duties of Warner Music Italy president Gerolamo Caccia Dominiotti. The latter was appointed president of

Warner Music's new Southern Region last month. Romano Razzini, formerly marketing director at Warner Music Italy's CGD-EastWest imprint, has been appointed GM of Warner Fonit.

In addition to marketing NFC's historic catalog of classical, operatic, and Italian light-pop repertoire (which includes rare recordings from the

likes of Maria Callas, Beniamino Gigli, and Arturo Benedetti Michelangeli), Warner Fonit will assume responsibility for Warner Music Italy's entire classical catalog, plus special projects that include compilations and music video releases.

"It will be a big challenge," admits Giuliano, "but given my marketing background and Warner Fonit's enormous catalog, it will be a suitable and rewarding prospect. My objective is to make Warner Fonit as strong an entity within Warner Music Italy as our WEA or CGD-EastWest labels."

He adds, "We will be exploring new retail outlets for special projects, including newboxed sets."

The relaunched label will move from its present base in the RAI's Milan offices to Warner Music Italy's distribution headquarters in Segrate, on the outskirts of Milan. NFC's remaining artist roster has been divided among Warner's main labels, with Mango moving to WEA and Gino Paoletti to CGD-EastWest.

The label home of Neapolitan singer/songwriter Edoardo Bennato, whose latest album, "Sbandato," was the last release on the NFC imprint, has yet to be decided.

MTV TEAMS UP WITH KOREA'S M.NET CHANNEL

(Continued from preceding page)

stone in our expansion in Asia," says Bastings. "Currently, Korea is the third-largest ad market in Asia after Japan and China. With M.net's infrastructure, local market understanding, network of contacts, and the backing of CJ Entertainment, we are well-positioned to offer our advertisers greater flexibility on media buying options."

Says CJ Entertainment managing director/CEO David Shim, "We find MTV an ideal partner. Their brand equity complements ours. In addition, their international experience in sponsorship marketing and vast network of multinational clients will be beneficial to M.net's

development."

The deal follows a series of liberalization moves by the South Korean government, including deregulating the cable TV and advertising markets, removing broadcasting censorship, and raising the allowable foreign-equity stake in media companies from 15% to 33%, according to Bastings.

He also points out that Korea is one of the most cable markets in the world. CJ Entertainment is part of consumer products and entertainment conglomerate Cheil Jangdong Group, which has a major stake in DreamWorks SKG.

CHARTS

JAPAN		GERMANY		U.K.		FRANCE	
LAST WEEK		LAST WEEK		LAST WEEK		LAST WEEK	
SINGLES		SINGLES		SINGLES		SINGLES	
1	LAST CHANCE SOMETHING ELSE	1	HIGH OF THE LOW	1	PRINCE Y FABLET SLIM	1	BELLE DELLE LAMORE & GARDU & PATRICK FROM
2	NAME NEVER SEEN NAME AMBRO	2	HIGH OF THE LOW	2	LANTERNE	2	BELLE DELLE LAMORE & GARDU & PATRICK FROM
3	AUTOMATIC MARIU	3	BIG BOW	3	GOODBYE SPICE GIRLS	3	CHARTER FOUR CLUX QUI SONT LOU DE CHEZ
4	BE WITH YOU	4	BEAT	4	CHOCOLATE LITTLE BILLS	4	EUR LAMU
5	STROM KUNST	5	HARD KNOCK LIFE	5	BEHAVE CHER	5	MAS BUTIST
6	TORUKE MASE KUNSHI	6	FREASY MUSIC INSTRUCTOR	6	YOU SHOULD BE ROCKSTER	6	LE TEMPS DES CATHEDRALES
7	STROM KUNST	7	NO MATTER WHAT	7	ROCKSTAR	7	CELESTINE
8	STROM KUNST	8	NO MATTER WHAT	8	ROCKSTAR	8	CELESTINE
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15	STROM KUNST	15	NO MATTER WHAT	15	ROCKSTAR	15	CELESTINE
16	STROM KUNST	16	NO MATTER WHAT	16	ROCKSTAR	16	CELESTINE
17	STROM KUNST	17	NO MATTER WHAT	17	ROCKSTAR	17	CELESTINE
18	STROM KUNST	18	NO MATTER WHAT	18	ROCKSTAR	18	CELESTINE
19	STROM KUNST	19	NO MATTER WHAT	19	ROCKSTAR	19	CELESTINE
20	STROM KUNST	20	NO MATTER WHAT	20	ROCKSTAR	20	CELESTINE

CANADA		NETHERLANDS		AUSTRALIA		ITALY	
LAST WEEK		LAST WEEK		LAST WEEK		LAST WEEK	
SINGLES		SINGLES		SINGLES		SINGLES	
1	GOODBYE SPICE GIRLS	1	BELIEVE CHER	1	PRETTY FLY FOR A WHITE GUY	1	BELIEVE CHER
2	BART DOME MORE TIME	2	BEAT	2	GOODBYE SPICE GIRLS	2	CRIS GUNNO OLLS
3	MUSIC SOUNDS BETTER WITH YOU	3	BEAT	3	FINALLY FOUND	3	CRIS GUNNO OLLS
4	CANDIE IN THE WIND	4	BEAT	4	CRASH JENNIFER PEARCE	4	CRIS GUNNO OLLS
5	STROM KUNST	5	BEAT	5	CRASH JENNIFER PEARCE	5	CRIS GUNNO OLLS
6	STROM KUNST	6	BEAT	6	CRASH JENNIFER PEARCE	6	CRIS GUNNO OLLS
7	STROM KUNST	7	BEAT	7	CRASH JENNIFER PEARCE	7	CRIS GUNNO OLLS
8	STROM KUNST	8	BEAT	8	CRASH JENNIFER PEARCE	8	CRIS GUNNO OLLS
9	STROM KUNST	9	BEAT	9	CRASH JENNIFER PEARCE	9	CRIS GUNNO OLLS
10	STROM KUNST	10	BEAT	10	CRASH JENNIFER PEARCE	10	CRIS GUNNO OLLS
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12	STROM KUNST	12	BEAT	12	CRASH JENNIFER PEARCE	12	CRIS GUNNO OLLS
13	STROM KUNST	13	BEAT	13	CRASH JENNIFER PEARCE	13	CRIS GUNNO OLLS
14	STROM KUNST	14	BEAT	14	CRASH JENNIFER PEARCE	14	CRIS GUNNO OLLS
15	STROM KUNST	15	BEAT	15	CRASH JENNIFER PEARCE	15	CRIS GUNNO OLLS
16	STROM KUNST	16	BEAT	16	CRASH JENNIFER PEARCE	16	CRIS GUNNO OLLS
17	STROM KUNST	17	BEAT	17	CRASH JENNIFER PEARCE	17	CRIS GUNNO OLLS
18	STROM KUNST	18	BEAT	18	CRASH JENNIFER PEARCE	18	CRIS GUNNO OLLS
19	STROM KUNST	19	BEAT	19	CRASH JENNIFER PEARCE	19	CRIS GUNNO OLLS
20	STROM KUNST	20	BEAT	20	CRASH JENNIFER PEARCE	20	CRIS GUNNO OLLS

JAPAN		GERMANY		U.K.		FRANCE	
LAST WEEK		LAST WEEK		LAST WEEK		LAST WEEK	
SINGLES		SINGLES		SINGLES		SINGLES	
1	LAST CHANCE SOMETHING ELSE	1	HIGH OF THE LOW	1	PRINCE Y FABLET SLIM	1	BELLE DELLE LAMORE & GARDU & PATRICK FROM
2	NAME NEVER SEEN NAME AMBRO	2	HIGH OF THE LOW	2	LANTERNE	2	BELLE DELLE LAMORE & GARDU & PATRICK FROM
3	AUTOMATIC MARIU	3	BIG BOW	3	GOODBYE SPICE GIRLS	3	CHARTER FOUR CLUX QUI SONT LOU DE CHEZ
4	BE WITH YOU	4	BEAT	4	CHOCOLATE LITTLE BILLS	4	EUR LAMU
5	STROM KUNST	5	HARD KNOCK LIFE	5	BEHAVE CHER	5	MAS BUTIST
6	TORUKE MASE KUNSHI	6	FREASY MUSIC INSTRUCTOR	6	YOU SHOULD BE ROCKSTER	6	LE TEMPS DES CATHEDRALES
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LAST WEEK		LAST WEEK		LAST WEEK		LAST WEEK	
SINGLES		SINGLES		SINGLES		SINGLES	
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JAPAN		GERMANY		U.K.		FRANCE	
LAST WEEK		LAST WEEK		LAST WEEK		LAST WEEK	
SINGLES		SINGLES		SINGLES		SINGLES	
1	LAST CHANCE SOMETHING ELSE	1	HIGH OF THE LOW	1	PRINCE Y FABLET SLIM	1	BELLE DELLE LAMORE & GARDU & PATRICK FROM
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19	STROM KUNST	19	NO MATTER WHAT	19	ROCKSTAR	19	CELESTINE
20	STROM KUNST	20	NO MATTER WHAT	20	ROCKSTAR	20	CELESTINE

HITS OF THE WEEK

EUROCHART		01/16/99	NEW & MEDIA
THIS WEEK	LAST WEEK	SINGLES	
1	1	BELIEVE	CHER
2	2	BIG BIG WORLD	EMILIA
3	4	RELIVE	CHER
4	3	WHEN YOU BELIEVE	WHITNEY HOUSTON & MARK ANTHONY
5	5	GOODYE	SPICE GIRLS
6	6	HEAD OF LA LUNA	LOLA PALMISTO
7	7	HARD KNOCK LIFE	SHOOT ANTHEM
8	8	HEARTBEAT/FRAGILE	STEPS
9	9	PHRAISE YOU	FATBOY SLM
10	10	HEAD OF LA LUNA	LOLA PALMISTO
11	11	THE POWER OF GOOD BYE	MACDONA
12	12	NEVERENDING BESS	MACDONA
13	13	GEORGE MICHAEL	LADIES & GENTLEMEN
14	14	CHER	BELIEVE
15	15	THE BEST OF 1980-1990	B-SIDES
16	16	MACDONA	OUT OF LOVE
17	17	MACDONA	OUT OF LOVE
18	18	MACDONA	OUT OF LOVE
19	19	MACDONA	OUT OF LOVE
20	20	MACDONA	OUT OF LOVE

SPAIN		01/16/99	NEW & MEDIA
THIS WEEK	LAST WEEK	SINGLES	
1	1	BELIEVE	CHER
2	2	WHEN YOU BELIEVE	WHITNEY HOUSTON & MARK ANTHONY
3	3	GOODYE	SPICE GIRLS
4	4	HEAD OF LA LUNA	LOLA PALMISTO
5	5	HARD KNOCK LIFE	SHOOT ANTHEM
6	6	HEARTBEAT/FRAGILE	STEPS
7	7	PHRAISE YOU	FATBOY SLM
8	8	HEAD OF LA LUNA	LOLA PALMISTO
9	9	THE POWER OF GOOD BYE	MACDONA
10	10	NEVERENDING BESS	MACDONA
11	11	GEORGE MICHAEL	LADIES & GENTLEMEN
12	12	CHER	BELIEVE
13	13	THE BEST OF 1980-1990	B-SIDES
14	14	MACDONA	OUT OF LOVE
15	15	MACDONA	OUT OF LOVE
16	16	MACDONA	OUT OF LOVE
17	17	MACDONA	OUT OF LOVE
18	18	MACDONA	OUT OF LOVE
19	19	MACDONA	OUT OF LOVE
20	20	MACDONA	OUT OF LOVE

MALAYSIA		01/16/99	NEW & MEDIA
THIS WEEK	LAST WEEK	SINGLES	
1	1	MARINAH CAREY	#1'S
2	2	VARIOUS ARTISTS	EVERLASTING LOVE SONGS
3	3	YPCO	SAMURAI
4	4	THE BEST OF 1980-1990	B-SIDES
5	5	SPICE GIRLS	GOODYE
6	6	KIRU	THE WAY WE JAM
7	7	ELLA EL	ELLA
8	8	VARIOUS ARTISTS	HANGS PUNJAI LAGU LAGU
9	9	TERBUKA	EDDIE HANNO
10	10	VARIOUS ARTISTS	MY LOVE & YOUR LOVE
11	11	WHITNEY HOUSTON	MY LOVE & YOUR LOVE

HONG KONG		01/16/99	NEW & MEDIA
THIS WEEK	LAST WEEK	SINGLES	
1	1	LEO KU	MY VAL
2	2	LEO KU	MY VAL
3	3	LEO KU	MY VAL
4	4	LEO KU	MY VAL
5	5	LEO KU	MY VAL
6	6	LEO KU	MY VAL
7	7	LEO KU	MY VAL
8	8	LEO KU	MY VAL
9	9	LEO KU	MY VAL
10	10	LEO KU	MY VAL
11	11	LEO KU	MY VAL
12	12	LEO KU	MY VAL
13	13	LEO KU	MY VAL
14	14	LEO KU	MY VAL
15	15	LEO KU	MY VAL

IRELAND		01/16/99	NEW & MEDIA
THIS WEEK	LAST WEEK	SINGLES	
1	1	CHOCOLATE	SALT BATHS
2	2	GOODYE	SPICE GIRLS
3	3	BIG BIG WORLD	EMILIA
4	4	RELIVE	CHER
5	5	WHEN YOU BELIEVE	WHITNEY HOUSTON & MARK ANTHONY
6	6	HEAD OF LA LUNA	LOLA PALMISTO
7	7	HEARTBEAT/FRAGILE	STEPS
8	8	PHRAISE YOU	FATBOY SLM
9	9	HEAD OF LA LUNA	LOLA PALMISTO
10	10	THE POWER OF GOOD BYE	MACDONA
11	11	NEVERENDING BESS	MACDONA
12	12	GEORGE MICHAEL	LADIES & GENTLEMEN
13	13	CHER	BELIEVE
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15	15	MACDONA	OUT OF LOVE
16	16	MACDONA	OUT OF LOVE
17	17	MACDONA	OUT OF LOVE
18	18	MACDONA	OUT OF LOVE
19	19	MACDONA	OUT OF LOVE
20	20	MACDONA	OUT OF LOVE

BELGIUM		01/16/99	NEW & MEDIA
THIS WEEK	LAST WEEK	SINGLES	
1	1	BELIEVE	CHER
2	2	WHEN YOU BELIEVE	WHITNEY HOUSTON & MARK ANTHONY
3	3	GOODYE	SPICE GIRLS
4	4	HEAD OF LA LUNA	LOLA PALMISTO
5	5	HARD KNOCK LIFE	SHOOT ANTHEM
6	6	HEARTBEAT/FRAGILE	STEPS
7	7	PHRAISE YOU	FATBOY SLM
8	8	HEAD OF LA LUNA	LOLA PALMISTO
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13	13	THE BEST OF 1980-1990	B-SIDES
14	14	MACDONA	OUT OF LOVE
15	15	MACDONA	OUT OF LOVE
16	16	MACDONA	OUT OF LOVE
17	17	MACDONA	OUT OF LOVE
18	18	MACDONA	OUT OF LOVE
19	19	MACDONA	OUT OF LOVE
20	20	MACDONA	OUT OF LOVE

AUSTRIA		01/16/99	NEW & MEDIA
THIS WEEK	LAST WEEK	SINGLES	
1	1	BIG BIG WORLD	EMILIA
2	2	RELIVE	CHER
3	3	WHEN YOU BELIEVE	WHITNEY HOUSTON & MARK ANTHONY
4	4	GOODYE	SPICE GIRLS
5	5	HEAD OF LA LUNA	LOLA PALMISTO
6	6	HARD KNOCK LIFE	SHOOT ANTHEM
7	7	HEARTBEAT/FRAGILE	STEPS
8	8	PHRAISE YOU	FATBOY SLM
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10	10	THE POWER OF GOOD BYE	MACDONA
11	11	NEVERENDING BESS	MACDONA
12	12	GEORGE MICHAEL	LADIES & GENTLEMEN
13	13	CHER	BELIEVE
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15	15	MACDONA	OUT OF LOVE
16	16	MACDONA	OUT OF LOVE
17	17	MACDONA	OUT OF LOVE
18	18	MACDONA	OUT OF LOVE
19	19	MACDONA	OUT OF LOVE
20	20	MACDONA	OUT OF LOVE

SWITZERLAND		01/16/99	NEW & MEDIA
THIS WEEK	LAST WEEK	SINGLES	
1	1	BIG BIG WORLD	EMILIA
2	2	RELIVE	CHER
3	3	WHEN YOU BELIEVE	WHITNEY HOUSTON & MARK ANTHONY
4	4	GOODYE	SPICE GIRLS
5	5	HEAD OF LA LUNA	LOLA PALMISTO
6	6	HARD KNOCK LIFE	SHOOT ANTHEM
7	7	HEARTBEAT/FRAGILE	STEPS
8	8	PHRAISE YOU	FATBOY SLM
9	9	HEAD OF LA LUNA	LOLA PALMISTO
10	10	THE POWER OF GOOD BYE	MACDONA
11	11	NEVERENDING BESS	MACDONA
12	12	GEORGE MICHAEL	LADIES & GENTLEMEN
13	13	CHER	BELIEVE
14	14	THE BEST OF 1980-1990	B-SIDES
15	15	MACDONA	OUT OF LOVE
16	16	MACDONA	OUT OF LOVE
17	17	MACDONA	OUT OF LOVE
18	18	MACDONA	OUT OF LOVE
19	19	MACDONA	OUT OF LOVE
20	20	MACDONA	OUT OF LOVE

HITS OF THE WEEK

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

FIVE SWEDISH female singers will lend their charms to the opening night of MIDEM in Cannes this year. Jennifer Brody, Jennifer Meja, Emilia, and the Cardigans' Nina Persson will all take part in a show Saturday (23) at the Palm Beach. The gig, which opens the Jan. 24-28 music fair, is part of a Swedish initiative by Export Music Sweden (EXMS), a cross-industry body. A second stage, sponsored by the Swedish Concert Institute and the National Council for Cultural Affairs, will feature percussion ensemble Krumnatta, vocal group the Real Group, and folk acts Garmarna and Viben.

STRAIGHTFORWARD, ENGLISH-LANGUAGE Beatles covers are nothing new, but the "Beatles Made In Turkey" has the Fab Four's songs powerfully underpinned by Turkish folk motifs, with lively, insistent drumming, soaring violins, and the rich texture of traditional Turkish instruments. Dogan Baydar, Erdal Kucuk, and Fust Gfö from the veteran Turkish group Mfö) chose songs that reflect their deep admiration for the Beatles. As well as "Hard Day's Night," the album includes the lesser-covered "Tomorrow Never Knows," "She Said She Said," and "Across The Universe."

JAPANESE ALL-FEMALE funk/metal band Super Junky Monkey is taking a break to decide on its future direction following vocalist Mitsumi Takahashi's decision to leave the band and concentrate on raising her newborn child in Osaka, Japan. The three other members—guitarist Kelko, bassist Shinobu Kawai, and drummer Matsudaira abhihi—have put a halt to their contract negotiations with Kivon Records (part of Sony Music) until they find a new vocalist. Super Junky Monkey was previously signed to Sony Records but has recently been without a recording deal.

MADASKI'S TRADEMARK electronic distortion—found in the hardcore techno beats of his 1997 album "Distorta Diagnostica" (Distorted Diagnosis)—has not been compromised by the release of the Italian artist's latest album, "Da Shit Is Serious" (Blackout/Mercury). Released in September 1998, the album is spawning radio-friendly material: The single "Tonight," featuring vocals from Macka B, is an infectious dance-floor banger with dancehall ragga-miffy vibes that hit the top 10 in Italy's top 40 stations. The album also includes a cover of the Cure's classic hit "A Forest," transformed with Euro-dance-style vocals but maintaining the dark edge of the original version. Madaski remains a leading member of Italian reggae pioneers Africa Unite, and the album features guest vocals from that band's Bunna and Rasna, vocalist with acclaimed Italian ambient tripp-hop outfit Almamergatta. **MARK DEZZANI**

FRENCH QUARTET Matmatmah's single "Lambé An Dro," which stands at No. 18 on this issue's French chart, is just one of two songs by the band airing on the nation's top 40 stations. Even before radio had aired its single, Matmatmah had sold 100,000 units of its debut album, "La Ouache" ("Full of beans" in the Breton language), which was bought mainly in the band's native province of Brittany, where it toured intensively. The album, released last June, is now scoring 330,000 units, according to indie Tréma, the band's label. "Lambé An Dro" is a classic Celtic tune with a funky beat, in a style the band calls "ethno-Celtic rock." The other current track, "Emma," is an ode to the character Emma Peel from "The Avengers" TV series. After a sold-out gig at Paris Elysees-Montmartre last December, the act is booked for another date in March, with an extensive French tour to follow.

MADASKI

A MOVE to Spain and a recording deal with booming Spanish indie Subterfuge Records are just some of the changes going on in the life of Argentine singer-songwriter Antonia Braxator. The artist, who has been performing while shooting a film in Spain last year. His label debut, "Azar" (Chance), which is slated for February release, features the just-released leadoff single "Turista" (Tourist). Braxator says his recent trip will allow him to pursue both music and acting careers.

CECILE TESSEYRE

MARCELO FERNANDEZ BETAR

GREK TENOR Mario Frangoulis has signed a contract with Sony Classical in New York. His first album, featuring covers of Diane Warren compositions, will be released in London this month with the London Symphony Orchestra and is due for release in September. An established international performer, Frangoulis appeared in Andrew Lloyd Webber's "The Phantom Of The Opera" in 1991 at Her Majesty's Theatre in London. In 1994 he won the "Luciano Pavarotti" international competition in Philadelphia. In 1966 he was "The King of the Balkans." Frangoulis has also participated in the 10th anniversary of "Les Misérables" at that city's Royal Albert Hall. Last year Frangoulis accompanied prominent Greek singer George Dalaras on his Greek tour. He has also collaborated with Greece's most prestigious composer, Mikis Theodorakis. **COSMAS DYLEVAGAS**

SGAE TO MARK 100 YEARS

(Continued from page 48)

of Bilbao, and other events in Spain will be set for the events. SGAE's presence at MIDEM Cannes and Latino; PopKorn in Cologne, Germany; the Frankfurt Music fair; Havana's Cubadisco; and other events will be larger than usual.

SGAE has ensured a Spanish presence at all these annual events since 1990, when Bautista took over the helm in all matters musical at SGAE. A composer and musician from the Canary Islands, he was a member of the legendary 1960s band Los Canarios, one of the top-selling pop groups to play in the U.S.

"We want all Spanish society to celebrate and participate in this centenary," Bautista says. "It is not possible to conceive the next century and millennium without the continuing existence of active creators living by their work. No matter how many new technologies and new TV channels we have in our homes, the most important thing will always be creative inspiration, the people who create culture, and who rely on intellectual property collecting societies to earn their living."

One of the subjects to be debated by creators from both sides of the Atlantic is "the cultural space in the world," says the Spanish, Latin America, United States." (Among those confirmed are Nobel

Prize winners in literature Gabriel García Márquez from Colombia and José Saramago, Portugal's 1998 winner, who lives in the Canary Islands.)

Says Bautista, "The Spanish language has become a cultural bridge between different worlds. In addition to the historical and cultural links between Spain and Latin America, it will be necessary in the third millennium to add the working of the Hispanic communities of the United States."

Various SGAE experts will present studies and reports as part of the Prometeia Integral Plan for debate on subjects covering music, dance, theater, audiovisual/cinema, new technologies, legal statutes, graphic design, female creativity; and so on.

Another scheme, Generación N, will provide funds for exchange visits between Spain and Latin America for young writers, artists, politicians working in culture, and businesspeople involved in the leisure industry.

A symbolic example of SGAE's commitment to Latin American culture was the fact that the money raised from the Jan. 5 concert went toward rebuilding a cultural center in the Nicaraguan city of Leon. The city was destroyed by Hurricane Mitch, which devastated much of Central America last year.

THE JERKS AIM FOR RETAIL SUCCESS

(Continued from page 48)

ording singing the act, though the label insisted upon some "radio-friendly" low songs for the album. "Pura Verdad" ("Kun di Kun" (If Not). In the Philippines, a *kundidino* is a folk song usually dealing with love and courtship, but Pura's misspelling gives it a more sex-in-the-back meaning.

"Rage" received heavy rotation for several months in the beginning of 1998 on NU107, Manila's only radio station devoted to modern rock. Otherwise, "Kun di Kun" is facing resistance from most Manila radio programmers.

According to Rene Salta, A&R manager at Star Recording, limited airplay due to stations refusing to play music released on Star Recording out of resentment toward Star's mother company, ABS-CBN Broadcasting Corp. ABS-CBN is the country's largest media conglomerate, with many radio and TV stations nationwide.

The lack of radio exposure is one reason why sales of "The Jerks" are only about 1,000 units as of November. The NU107 stations that refuse the latest date are problematic.

Star's Salta has promoted the band via print advertisements, newsletters, flyers, and radio promotion on NU107 stations nationwide this past July and August. The band has also had airplay on a few of

the 24 FM Manila radio stations, including NU107.

"The Jerks' music has also been heard on the station known for an adventurous playlist, KT95.9 FM, based in Makati City and reaching far across the Manila metropolis.

Says Dickie Aracama, KT95.9 PD, "We played two songs from the album, 'Bitterly' and 'All The Lies You Said,' about eight months ago for about four or five months. I like the music. There's a lot of variety, and the songs have good melodies—something a listener can remember after a hearing or two. A lot of listeners received the songs."

Yet retail is proving a barrier. Since September, P of operations for Oxygene Records and Tapes, a chain with the largest number of outlets nationwide, blames the label. "Star Recording isn't very aggressive. Star should emphasize the band winning the award for album of the year," Escarilla says.

Salta says the problems the Jerks face are indicative of the difficulties rockers have with local radio.

"Record companies are trying to break new rock bands, but no one's been successful this year," Salta says. "The bands that are selling now and being heard are the same ones from a few years ago: Wolfgang, River Maya, the Eraserheads."

Xmas Sales Late But Welcome At Retail

BY LARRY LOBLANC

TORONTO—A surge in sales during the week leading up to Christmas followed by strong sales the week afterward turned around the 1998 holiday season for Canada's leading music retailers.

Retailers and label executives surveyed indicate that the window for Christmas sales grows smaller each year.

"It was the latest Christmas, I can recall," says Randy Lennox, president of Universal Music Group (Canada).

"This year Christmas had a relatively slow start, but [sales] certainly came in the second weekend before," says Peter Lackhurst, president of HMV Canada, which operates 95 stores nationally. "[Increased sales] coincided with the [snowy and cold] weather. Overall, it was a very good Christmas."

"Sales picked up a week before Christmas, and the week following Christmas was very good," says Tim Reid, buyer with Ontario-based Sun Records, which operates 33 stores. "Thank you, Santa."

Jason Sniderman, VP with Roblin Distributors, which operates 65 Sam the Record Man stores nationally, says that Canadian music consumers significantly delayed buying seasonal purchases this year.

"Perhaps it was the [warm] weather and that it didn't look Christmas-y, but Christmas seemed to sneak up on people," he says. "There were also events like the bombing of Iraq and Bill Clinton's impeachment providing distractions. However, we still outperformed last year's sales."

Craig Duncan, manager of the Virgin Megastore in Vancouver, agrees that music consumers held off on their purchases. "More people waited this year for the Boxing Week sales," he says. "The chain had to offer more and more [consumers] buying for themselves this year."

Lackhurst says this year's seasonal sell-off was a return to the slow-build-in-sales trend that began in the early '90s.

"Last year was the exception because of such strong product," he says. "This year was back to the trend we've been seeing over the '90s [Warm] weather probably exaggerated [slow sales] because people weren't in a holiday mood. Also, with Christmas coming late in the week, on a Friday, people had less time to shop a week off and took advantage of the discounts."

A combination of audio hardware and music products kicked-started music sales at the 16-store A&B Sound chain in British Columbia and Alberta, says head buyer Lane Orr.

"In November and December everything clicked the way we had expected. We had less competition during weekdays we were doing more business," he says. "We would have great Mondays to Fridays, and then we'd take a hit on the Saturday. It was history. In December, I think things were waiting in line, saying, 'Forget this. I'm going somewhere else' because of lineup."

"Most of the product clicked," continues Orr. "There were no real mutts out except those we chose to make mutts of [by not ordering]. Our returns are going to be nothing. The only thing that didn't live up to my expectations were those by Bryan Adams and Seal."

"I didn't buy a lot of Whitney Houston, so I'm not sitting on a lot. We'll probably be selling that record six months from now."

Cher was late happening here. Then, right before Christmas, it took off." Greatly benefiting from in-store with non-music product was the seven-store, Ontario-based Indigo Books Music and Cafeteria chain. "Walk books, Christmas starts earlier," says buyer Stewart Duncan. "Traffic was being driven into our stores in mid-November. For four weeks in a row, we were doing better each week. Boxing Week was really strong, and then we was back to normal in the first week of January."

Top Canadian album sellers for the week ending Dec. 6 to the week ending Jan. 3, according to SoundScan, were (in order) "Big Shiny Tuner 3" (540,000 units); "These Are Special Times" by Celine Dion (270,000); "MUCH DANCE 1998" (250,000); "Women & Song 2" (185,000); "Americana," the Offspring (165,000); "Best

Of 1960-1990" U2 (162,000); "Double Live," Garth Brooks (146,000); "Spirit," Jewel (125,000); the "Armageddon" soundtrack (110,000); and "Come On Over," Shania Twain (107,000).

"We expect a big shift in Christmas," jokes Lennox, who was also impressed with the sales of "Women & Song 2" and "MUCH DANCE 1998." Those sales show the power of branding in the marketplace.

"Record stores certainly did well for us," says Vito Liorio, president of Toronto-based rackjobber/retailer R.O.W. Entertainment, which operates the 15-store Record on Wheels chain. "Lucy's Hill, Celine Dion, and Shania Twain all did well."

"Big Shiny Tuner" was No. 1 record," reports Barker. "An honorable mention to Celine Dion. The surprise was [offering, which] surprised. Bocoil did excellently. The only disappointment was the Whitney Houston."

Craig Duncan at Virgin Megastore in Vancouver cites "Women & Song 2" and Andrew Bocoil's "Romance" as "very strong sellers. He adds, "Marih Carey did better than I expected, and Offspring really took off after Christmas."

Bocoil's album picked up over Christmas and was in our top five," says Duncan. According to SoundScan, "Romance" sold 65,000 units in December. The album was certified diamond (million units sold) in the same month.

Chain Proves Used-CD Issue

TORONTO—A confrontation between major labels and the 16-store A&B Sound chain, which operates in British Columbia and Alberta, is brewing over the chain's decision to purchase used CDs in several of its outlets and sell them at its two affiliated Almost Virgin retail outlets in British Columbia.

Almost Virgin's first outlet opened Dec. 13, 1998, in Victoria. A second store is scheduled to open Sunday (17) in Abbotsford.

While label sources here deplore A&B Sound's decision to enter the used-CD marketplace—and A&B head buyer Lane Orr has been urged to reconsider the move—several label executives refused comment on what is the first such move by a major Canadian music retailer. While select A&B stores are purchasing used CDs at \$4-85 Canadian, Almost Virgin outlets sell them at \$9-89—significantly below the street value.

"Nobody has come at us, guns blazing, on this [issue] yet," says Orr. "Companies, of course, are certainly not happy about it. We don't take product but we're not reselling that. If you purchased, there won't be [any] product in those stores in any kind of quantity. You might get a few trickling in. The product is probably five or six years old."

"We are extremely concerned about the precedent involved, and we are not taking this at all lightly," says Randy

Lennox, president of Universal Music Group (Canada).

Describing A&B's move as an "if you can't beat them, join them" second-best move, Orr says, "We're lowering the costs of goods so in the long term we might put some of these [used record store] guys out of business."

"The sale of used CDs is a predatory practice," says Brian Robertson, president of the Canadian Recording Industry Assn. "It erodes the disposable income of first-line product and returns nothing to the industry in the way of royalties or margins. These are legitimate retailers, artists, songwriters, and record companies. There's nothing illegal about selling used CDs, but legitimate retailers should be concerned with solving the problem [rather] than compounding it."

"We've all got for getting a law passed prohibiting the sales of used CDs," says Orr. "We're not going to shut down" the practice of selling used CDs.

"It's a despicable practice," says Jason Sniderman, VP of Roblin Distributors, which operates the 65 Sam the Record Man stores nationally. "Labels are going to have to address this because A&B is supposedly a legitimate retailer, and being in the used CD business is illegitimate. There's [The used CD practice] degrades the whole [retail] process."

LARRY LOBLANC

WIDE OPEN



THE BRITISH
ARE COMING



U.S. Independents
In France



GLOBAL
WRAP-UP



THE PUBLISH
DOMAIN



PERSON OF
THE YEAR

THE BILLBOARD SPOTLIGHT

U.S. independent labels in france

Indie Labels And Distributors Make Their Case In Cannes

MIDEM will continue to be an important business destination for U.S. independent record labels and distributors in 1999.

As Edward Chmielewski, of the San Francisco-based blues label Blind Pig Records explains, MIDEM is a great place to see people and be seen, and unforeseen opportunities often arise as a result: "It really is the marketplace, the music bazaar for people from all over the world. It's just good to make yourself available. There's always a kind of serendipity that happens—you run into somebody or meet somebody, or somebody comes up to you and mentions some obscure recording or tape you might not know about, or an artist, or a connection somewhere."

INDIES STAND

Chmielewski, who is partnered in Blind Pig with Chicago-based Jerry Del Giudice, will attend MIDEM '99 as part of the Assn. For Independent Music's group stand. Other companies taking part in the indie trade group's stand include Alligator Records, Righteous Babe Records, Dorohn Records, Oglio Records, Higher Octave Music, Sugar Beats Entertainment and Sugar Hill Records. Indie companies signed up for AFIM's message center at the stand include Etherean Music, GoListen, Reference Recordings, Siam Records, MC Records and Sumthing Distribution.

According to Chmielewski, participation in the AFIM stand helps heighten an indie's profile at the market. "With a larger group, you get a bigger space, which makes a better impression," he says. "There's just more open space. It's a more comfortable working environment—and a more impressive-looking work environment. Before, we hooked up with other labels, and we'd usually get this little card table off in the back somewhere. Through strength in numbers, you do get to make a better presentation, have a better presence there."

Carl Caprioglio, president of Hermosa Beach, Calif.-based Oglio, has attended MIDEM on his own in past years, but decided to throw in his

by **chris morris**



Michael Rosenberg, Koch International



Rick Williams, Caroline Distribution

lot with the AFIM stand based on the long-term presence of Alligator, a label he admires.

"I've been [to MIDEM] three times, with varying degrees of success each time," Caprioglio says. "To have a home base, a place where meetings can easily happen, to have somebody help organize schedules, and a place to put your junk when you don't want to carry it around, is certainly going to be an advantage. We're going to give it a try."

Objectives vary from attendee to attendee. Chmielewski says his primary purpose at MIDEM is to sit down with his company's many European distributors. "We have distributors in just about every country there, and have for a number of years. It's a real good place to go and see all of those people at the same time, instead of traveling to 16 or 18 different countries. We want to continue that face-to-face, personal relationship, which goes a long way in our business. The second objective, obviously, is to look for new markets, new territories, new trading partners, new distributors."

Caprioglio's firm, which was initially known as a maker of licensed compilations, now has masters of its own to market at MIDEM. "Now that we're owning more content," he says, "we're moving from a licensed-compilation objective to more ownership. Now that we have the ownership of some tracks, we're looking to exploit those and get international licenses."

BIG DISTRIBUTORS ON BOARD

Several prominent U.S. indie distributors will also be heading for Cannes this year. Port Washington, N.Y.-based Koch International is always a big player at MIDEM, for its Austrian parent operates major European distributors. The U.S. firm will be on hand at the main Koch stand.

Koch International senior VP Michael Rosenberg says, "For the U.S. company, in the past, our primary thrust always has been two things—one, meeting with our existing labels that we may see only in France because they're European labels. We don't have that many European labels, but a couple are quite large, and we like to have the chance to sit down with them. Every year, we see Dreyfus, Chandos, ASV and Ondine, which is our Finnish classical label. The other thrust, of course, is to try and find new labels to distribute, either European or American. Since all the Americans go, it is a good place to sit down with them as well as with the overseas labels. This year, we're bringing our pop label manager, Steve Wilkison. He'll be focusing on trying to find licensing agreements for particular titles and, possibly, particular lines."

Another company that will be on board with its parent is Woodland, Calif.-based Distribution North America (DNA), which will be piggybacking with its sister companies, the Santa Fe, N.M.-based label Valley Entertainment and the Woodland-based Valley one-stop.

DNA director/GM Jim Colson, who will attend the market with import product manager Rick Lawler, says, "Mainly, what we do over there is hook up with our existing trading partners. It's easier for them to travel there than it is for them to travel all the way out to the West. We look up with them on what they're doing for next year and what their plans

Continued on page 67

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MIDEM Person Of The Year: FRANCES PRESTON

BY IRV LIGHTMAN

As demanding as her role is as president/CEO of performance-right group BMI, Frances Preston has had a remarkable adjunct career in both professional and good-works terms. A natural consequence of such activity are the numerous honors that have been bestowed on her.

The latest—and truly representative of a globally recognized music figure—is that of MIDEM's Nesuhi Ertegun Person Of The Year; the trophy symbolizing that honor will be presented to her at MIDEM's



Frances Preston

annual conference Jan. 24–28 in Cannes.

Preston is the seventh person—and the first woman—to receive the award, established in 1989 by Xavier Roy, chief executive of the Reed MIDEM Organisation, to pay tribute to "outstanding industry figures" and their "lifetime of achievement." The late Nesuhi Ertegun, for whom the award was posthumously named, was an internationally acclaimed music executive and producer who helped create Atlantic Records. He was the first to receive the award, followed by Quincy Jones, Jan Timmer, Jean-Loup Tournier, Clive Davis, Nesuhi's brother Ahmet Ertegun and Preston.

For Preston, it is the memory of Nesuhi Ertegun that adds significance to the award. "He was just a true gentleman and a great music man. I was present at MIDEM when he got the award. I am honored that his name is attached to it," she says.

Continued on page 67

LONDON—The "British At MIDEM" stand will again be the focus for the U.K. music industry's trade organizations at this year's convention. Those include the British Phonographic Industry (BPI), British Music Rights, the Music Publishers' Association (MPA) and the MCPS/PRS Alliance, along with a host of their members and affiliate companies who take advantage of the stand's prestigious location within MIDEM's Palais des Festivals.

The U.K. record business, as the world's fourth-largest market, continues to be a primary source of international hit repertoire, notes BPI spokesperson Fiona Haycock. And the BPI is expecting to better its recent average of 40 member record companies attending MIDEM. Among them will be such newcomers as Rideout Records, Storm Records and Award Records.

"MIDEM remains the largest and most important trade fair for the international music business," adds Haycock. "Last year, Chris Smith, the British Arts and Culture minister, came to Cannes, and this year, trade minister Peter Mandelson has accepted an invitation from the combined British contingent—the first minister from his department to attend."

THE NEW ACADEMY

Also sharing the "British At MIDEM" stand is the newly named British Academy of Composers & Songwriters (BACS), making its debut at this year's events, following the amalgamation of the British Academy of Songwriters & Composers (BASC), the Association of Professional Composers (APC) and the Composers Guild of Great Britain (CGGB), which took effect Jan. 1.

Joint chairman Guy Fletcher states that he will be meeting with heads of writers' organizations from around the world "to explain the new unified entity and its aims in safeguarding and promoting the rights of composers and songwriters in an increasingly complex world of new opportunities and hazards posed by new technology."

Funding such organizations has always been a challenge, and Fletcher adds that the BACS "will be seeking corporate affiliations and sponsorships" in order to facilitate its future activities and campaigns.

Palan Music Publishing, now in its fifth year, will have a major presence at MIDEM, with 15 staff members from around the world in attendance, according to Tim

the
british
are
coming
BY DAVID STARK



Phoebe One



Channad



Mark Wilkins, Liquid Records

Bullen, senior VP and client liaison. "We are raising the company's profile and underlining its status as a purely independent international operator," adds Bullen. "We will be promoting our repertoire across the board and are eager to represent song catalogs on a worldwide basis." Palan's writer roster includes singer-songwriter Andy Caine, whose co-write "Blame It On The Weatherman" appears on the eponymous hit album by Irish girl group B*Witched (Epic) and is scheduled as a single early in 1999.

Other Palan writers include former Go West member Richard Drummie, who has been co-writing with a number of top artists; Chaz Jankel of Blockheads fame, who

partnered Ian Dury on classics like "Hit Me With Your Rhythm Stick" and "Reasons To Be Cheerful" and who has seven cuts on Dury's current album, "Mr. Love Pants"; and British soul singer/songwriter Allison Limerick, who is promoting her current album, "Spirit Rising" (Jammie Records).

Palan also has strong links in the film and TV world, with tracks licensed to such features as "Lock Stock And Two Smoking Barrels" and "Blowfinger's Big Thing" (Eddie Murphy) and such TV shows as "The X Files" and "Sabrina The Teenage Witch."

Liquid Records, founded four years ago by Sheffield-based Mark Wilkins, is focusing at MIDEM on a remix project featuring legendary British psychedelic rockers Hawkwind, which is, according to Liquid director Trevor Long, "the most sampled band on the dance circuit." With a working title of "Hawkwind: The Re-mix," the album features 10 remixes by such names as Speedranch, James Pinkin, Wajid, Colin Newman, Future Loop Foundation, Michael Dog, John Avery, Pete Hope and Charlie Collins, Nadine (2nd Generation), Herman Schmitt and Matt Wand.

"We want to acquire and launch other labels, as well as promoting Liquid," explains Wilkins. "We hope to be recognized as an

Continued on page 64

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GLOBAL FULFILLMENT FOR INTERNET RETAIL

GLOBAL Wrap-Up

With attendance by nearly 4,000 companies from 90 countries, MIDEM continues to be the music-industry gathering with the widest international representation. Billboard correspondents offer a sampling of the companies and organizations from around the world heading to Cannes this year.

Stockholm—Sweden's delegates to MIDEM will mark several memorable moments this year. The country has been selected to host MIDEM's opening-night party Jan. 23, thanks, in part, to a 500,000 krona (\$65,000) grant from the Swedish government. The MNW Records Group, one of the country's most successful

independent companies, will celebrate its 30th anniversary at MIDEM. And industry veteran Dag Håggqvist, who now serves as chairman of IFPI Sweden and owner of Gazell's record company and music-publishing arm, will continue his unbroken streak of attending every MIDEM since the first, in 1966.

Among the projects that Gazell will be presenting is a double-CD set featuring 80-year-old Cuban piano player and composer Bebo Velasco, former musical director of the Tropics club in Havana.

Håggqvist, whose publishing company handles regional representation for some 75,000 copyrights (including Curb, Mute, Koch, Paul Simon and Mushroom), will also be introducing a new Gazell-operated label, Gecko, and publishing imprint, Gecko Music. One of Gazell's first priorities is the act Flash, which "is our first serious

pop project and an internationally interesting project," says Håggqvist.

MNW head of international John Cloud says he will focus on finding "suitable partners on a long-term basis." That strategy is compatible with MNW's decreased emphasis on compilation-driven artists. "The compilation market hasn't died completely, but it is reduced," says Cloud. "We are not working with so many projects and tracks anymore, but more with artists and songs instead."

While retaining ties with existing partners, Cloud says he wants to create partnerships in "more central territories. I want to develop a more international strategic group, where we could fly in only eight people to listen to a new band. If I had to do it now [with so many licensing partners], I would go crazy." Among MNW's priorities for its various labels are Tekia (MNW),

Continued on page 60

TOKYO—King Records, which has been a regular MIDEM presence for more than a decade, will have a booth at the annual music con that year for the first time. Heading the King delegation will be company president Nobuo Ikeuchi, who also serves as president of the Recording Industry Assn. of Japan.

To emphasize its higher profile this year, King will host a luncheon party for its international business partners on Jan. 25.

King managing director Sumio Amanuma says the label will continue to try to find licensees for its wide range of recordings, which include Japanese pop music, world music, jazz, "healing" music, classical and "anime" music, such as the soundtrack to the hugely popular "Evangelion" animated feature film.

"Licensing our music is a part of our business that's increasing year by year," says Amanuma, noting that, in the past, King's international department has concentrated more on licensing foreign product for release in Japan. And, he says, King is interested in licensing just about any kind of music, as long as it's good, from outside Japan.

Another key Japanese player attending this year's MIDEM is Sony Corp., which will be extolling the virtues of its new Super Audio CD format. The hybrid disc contains two layers—a fully reflective layer in the conventional CD format and a semi-reflective layer in a special, high-density format. Sony says the high-density layer offers ultra high-quality stereo sound, plus additional channels capable of producing multi-channel sound and carrying additional data, such as text and graphics.

Sony hopes to convince software companies attending MIDEM that SACD, jointly developed with Philips, is the next-generation digital audio format of choice. The format's Japanese launch in the spring will be followed by its North American and European debuts in autumn 1999. The first generation of Sony's SACD hardware will be aimed at the high-end audio market. The Japanese electronics giant will also be promoting its Direct Stream Digital recording technology at MIDEM.

—STEVE MCCLURE



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GLOBAL WRAP-UP

Continued from page 52

Loudean (Soap), Ari Thundra (Deckdel) and Bobolabs (Let's Right).

—KAI LOFTHUS

hamburg—The German market still sees MIDEM as the most important music-industry fair in the world. More than eight music publishers and production companies, as well as the German rights-collecting society GEMA, will be organizing a large joint stand labeled "Meet The Germans." The traditional happy hour will be held on each day at 4:00 p.m., when German artists, politicians and leading representatives of the German music industry will be inviting visitors to raise a glass of Beck's beer. Some 200 liters of beer will be on hand.

For the managing director of Schott Music & Media, Dr. Peter Hensner-Strecker, MIDEM is very important because it is the only record-industry meeting in the world that also caters to classical music, which is of decisive importance for Schott's Wergo label.

Hensner-Strecker, "MIDEM is highly selective, allowing us to gain

new contacts and renew old ones each year. By contrast, the fairs in Miami, Cologne and Tokyo tend to have a regional character and are less important for business."

Schott Music & Media will be presenting a Wergo catalog of new music at MIDEM. This will be joined by key releases by Schott label Intuition, including a three-CD boxed set on the people of the Sahara. "A small but determined group, the people of Sahara have been fighting for 20 years for their traditional home, which will be illegally occupied by the Moroccans," explains Hensner-Strecker. "Given these circumstances, one can only marvel at the highly developed musical culture of the Sahara." The aim of the German-English compendium "Sahraus—The Music Of West-Sahara" is to depict the music in sound and image, explains Hensner-Strecker. The set comprises three CDs and a lavishly illustrated 124-page book with information on the music and culture.

Jens Geismeyer, managing director of German-based independent edel records, is another fan of MIDEM. "We are using the days in January to not only build up new business relations but also to renew existing ones with our partners," he says. As edel's network of long-term partners and affiliates is almost complete, only a few products will be available for licensing. Geismeyer says that the most

paris—F Communications has made a name for itself in the past five years as one of France's premier labels specializing in electronic music. Managed by Eric Morand, the label has an international vision and will use MIDEM to promote two new acts: Nova Nova, a French duo that mixes vintage instruments with techno rhythms, and Jantipip, a psychedelic rock group whose first release is scheduled in the U.K. through Play It Again Sam.

The company also is preparing the release of the third album from award-winning techno artist Laurent Garnier. "The U.S. is a main priority for him, and we want to tour there just after the album release," says Morand. F Communications currently has different distribution deals set up for Garnier in various territories but hasn't yet signed a deal in the U.S. However, F Com is searching for partners in Latin America. The company will also push its new label, Frikiyus, created with techno act Galliano as A&R director and remixer, and ethno-African label Cobalt as a source of catalog.

The newly created Scalan International—a joint venture of Boncherie Production and Scalan, a Toulouse-based distributor—will be present at its first MIDEM. On an international level, the company represents a wide range of indie labels in very diverse genres, from classical music (Ocean) to world music (A.L.A.) and chanson (Ceila, Loup du Faubourg, Vocal 20). "Scalan International is searching for both distribution and license deals for the labels we represent," says CEO Christian Anne. Among other priorities, the company aims to find deals in French-speaking countries for a number of French chassas acts, such as Juliette (on Le Rideau Rouge label), the singer Stephane Blok and the Belgian group Stilila (on Boucherie Productions' own label). Scalan will also search for international outlets for the American R&B artist Ramm Obe, who just released his second album for the French market on the Willing Productions label.

—REMI BOUTON



Laurent Garnier

important priorities for edel at MIDEM this year are a new album from Aaron Carter and the ongoing success of Jennifer Paige.

—WOLFGANG SPAHR

amsterdam—Kees Verhoeven, the managing director of MCA Music Publishing Holland and European head of A&R, is a regular at MIDEM. "But I'm not your old-school MIDEM man, who boasts that he went to Cannes to sign Madonna," he quips. "Those days are definitely over, although sometimes you can really sign an act there."

"In 1997, we inked a double-edged deal with Canada's Cirque du Soleil at MIDEM. On top of the promising sales of its 'Allegría' album, we earn performing rights with every live show," Verhoeven says. "Also, MIDEM is the place where American lawyers represent catalogs available outside of the U.S. For me, it's still the international meeting place, either within the company or externally. But I wouldn't concentrate on shopping with songwriter John Ewbanks's catalog that he wrote for [Dutch superstar] Marco Borsato, as you can easily do that during the whole year anyway."

Last year, William Heighon, who doubles as managing director at the Hague-based independent label VAN Records and chairman of the indie platform within Dutch FPI body

Continued on page 52

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GLOBAL WRAP-UP

Continued from page 50

NVPI, returned home from MIDEM with an interesting licensing deal. He secured the Benezue rights on South African choir LadySmith Black Mambazo from Gallo Records. "Apart from [presenting opportunities for] closing deals,

home. Don't go for the Mariah Carey in this world, as you will lose that battle. With LadySmith Black Mambazo, we hit two birds with one stone, as we managed to reach the world-music market along with the evangelical demographic."

—ROBERT TILLI

Melbourne—Last year's spate of chart success by independent records in Australia puts longtime MIDEM attendees Shock and Mushroom Distribution Services (MDS) in a strong position. "Chart success not only means greater support from media and retail in the



LadySmith Black Mambazo

MIDEM is mainly the place for networking," Haighton says. "For Indies like us, buying has become more important than selling, as it is becoming increasingly expensive to beat the majors on their own territory. At MIDEM, Indies have to look for the right material to target at niche markets at

home market but interest from potential new licensees, who are avid chart watchers," says Shock CEO Charles Caldes. Two of Shock's big crossover successes, Aaron Carter and Jennifer Paige (whose No. 1 hit "Crush" is the label's biggest seller at 100,000 units), came from signing deals with Germany's edel at MIDEM.

The eight delegates at Shock's stand represent record, publishing and support divisions. "Most of our major domestic acts already have been signed up," says Caldes, "so we're introducing partners to our next generation of acts." Those

Geneva—AudioSoft, a Swiss company opening U.S. offices this month in Silicon Valley, is presenting itself at MIDEM as a pioneer in technology for securely distributing music over the Internet. The company states that it is the only technology firm today using MP3 technology to meet the demands of the music industry, while also maintaining compatibility with the millions of MP3 users on the Web. As part of a two-phase process, AudioSoft is deploying a new generation of MP3: Licensed MP3 (LMP3). The new format envelopes the popular MP3 format with an additional layer that provides automatic transaction processing and royalty payment. Fully compatible with WinAmp and other MP3 players, LMP3 enables consumers and online retailers to easily identify licensed music for sale on the Internet. However, LMP3 is only an intermediate step to Secure MP3 (SMP3). AudioSoft's SMP3 format, known today as AudioSoft File Structure (ASFS), adds a third layer to MP3 files that prevents illegal copying and distribution. AudioSoft's technology is the only solution that meets the security and open-standard requirements outlined by the RIAA. Those requirements were announced in New York last month by RIAA president/CEO Hilary Rosen as part of the music industry's Secure Digital Music Initiative (SDMI).

—THOM DUFFY

"Prisoner Of Society" (200,000 units) and Run-DMC V. Newlin's "It's Like That" (150,000) through Profile. It seeks licensing for hip-hop rappers Dogbeay and the band Area 7, which already has Stateside interest. Dance band Frontside, signed toTVT in the U.S., where the act tours this year [and is



Charles Caldes

included on the "Beowulf The Dragonslayer" soundtrack), seeks European distribution. "We're not looking for new markets but rather to consolidate what we have," says Simon Kilian, senior product manager. "Our Asian partners are more focused now and are interested in our punk and electronics/dance signings." Kilian wants to discuss with them the possibility of co-financing tours by international acts.

—CHRISTIE ELIEZER

Include dance act Josh Abrahams, whose crossover album "Sweet Distorted Holiday" (Prozac) has interest from key territories, guitar-pop band Webster and power-punkers 28 Days. Shock export, buoyed by the falling Aussie dollar and the move into such

newer territories as East Europe, South America and Asia, has grown to one-third of the group's business and is actively pursuing new opportunities.

MDS had its best year ever, led by local act the Living End's No. 1 hit "Second Solution"/

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Club in the U.S., with such key releases as a "Best Of" album from Peter Green, "Rapture" from Nusrat Fateh Ali Khan and a "Best Of" from Toots & The Maytals.

REBUILT CASTLE

This MIDEM also marks the re-emergence of Castle Music from financial difficulties and suspended trading following new investment by the Rutland Trust Plc. "With this, 1999 will be a year in which the company will be looking forward, in terms of acquiring new catalog and signing and developing new artists," reports international director Julian Wall.

Castle's priorities for MIDEM this year encompass licensing and distribution deals for its labels, including Mecca (home to MOBO winner Phoebe One and DJ Donna

THE BRITISH ARE COMING

Continued from page 36

international company within a year, working in a variety of genres."

Music Collection International will be attending MIDEM for the first time since the acquisition of the VCI Group, its parent company, by Kingfisher, notes managing director Peter Stack. "MCI is Europe's leading independent reissues label, focused largely on the low- and mid-priced sectors," observes Stack.



Pulp

MCI's roster of labels that it will present at MIDEM comprises 15 different imprints, including Music Club, its flagship label, with some 300 titles at low price points and catalog repertoire from such artists as Teddy Pendergrass, Pulp, Clanad, Toyah and the Brand New Heavies. Other key labels include the world-music Nascente line; the soul, blues and R&B reissues of Westside, which also is home to new recordings by legendary blues producer Mike Vernon; and the dance imprint Harmless, featuring the Pulp Fusion and Africa Funk collection. MCI also has rights to the hit-laden catalogs of Philadelphia International (Teddy Pen-



Lawrence Gowan, Eagle Records

Dee, who performs at MIDEM Jan. 27; Fantastic Planet (which will release the debut album from the Scottish foursome Astrid, produced by Edwyn Collins); the Bearsville catalog (Todd Rundgren, Foghat); HTD for the world outside the U.K. (Wishbone Ash,

"MIDEM remains the largest and most important trade fair for the international music business. Last year, Chris Smith, the British Arts and Culture minister, came to Cannes, and, this year, trade minister Peter Mandelson has accepted an invitation from the combined British contingent."

—BPI spokesperson Fiona Haycock

degrass, the O'Jays, Lou Rawls), Cable (Procol Harum, the Move, Joan Armatrading), Acid Jazz (the Brand New Heavies, James Taylor Quartet) and ACE (Frankie Ford, Huey "Piano" Smith, Jimmy Clanton).

Koch is distributing MCI's Music

Renaissance, the Climax Blues Band; Cinephile (rare film sound tracks bowing in April); Sequel (with repertoire from the Sugar Hill and Invictus catalogs); and the new age New World Music label. Castle also has rights to back cat-

Continued on page 66

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THE BRITISH ARE COMING

Continued from page 64

log from Bobby Womack and the Shamen, as well as catalog and new songs from Nine Below Zero. A new division, Castle Home Video, will be launched early this year.

MIDEM will see a strong team this year from the Ritz Music Group (RMG), which incorporates the Ritz and Grapevine labels, reports Phil Patterson, director of international. "While we represent a broad base of music, we believe that our strengths lie particularly in the Celtic/country/album-rock areas," says Patterson. "After achieving notable success in these areas in the U.K., RMG is very keen to acquire similar talent and exploit its own roster abroad."



Mary Black

Artists that RMG believes could attract international interest include Daniel O'Donnell (who has sold more than 5 million albums to date), Sinéad Lohan (recently licensed to Interscope in the U.S.), Mary Black, Christy Moore, Emmaylou Harris and Steve Earle.

Nigel Reveler, managing director of RMG Distribution adds, "There are several labels we distribute in the U.K.—with artists such as Squeeze, the Mutton Birds and Runrig—who have asked us to acquire international licensing and distribution deals for them. This

also applies to other key labels, such as Tuna, with its Latin repertoire; Heaven Music, with hardcore dance; and the notable Irish/world-music labels Dara, Gaelinn and Hummingbird."

TAKING A STAND

The International Music Network (IMN) is taking its own stand, plus an extra one for One Stop Music, its master-licensing arm, which IMN managing director Ellis Rich regards as an increasingly important subsidiary. "MIDEM has always been good for us," he says, "and, with a U.K. con-

of Eagle Records, says he will be at MIDEM looking to acquire quality catalog for worldwide or European rights, to exploit our existing catalog through new avenues, and to pick up finished masters from credible artists for worldwide exploitation." He will bring with him a wide array of repertoire to be licensed, featuring such names as Ian Gillan (ex-Berg Purple) and Gary Numan and drummer Billy Cobham's recordings from the MAN catalog.

Former Roudor Music MD Stuart Hornall will be making his third visit to MIDEM as a self-contained



Stuart Hornall

tingent of 12 and our team members from around the world. I think we have the biggest independent publishing-company presence at the event." Rich has his usual trenchant outlook on the current music business, with a keen eye on new technology. "The MP3 player, capable of downloading top sound-quality music from the Internet, is very worrying," he says, "and the industry must always give prompt and serious attention to potentially threatening developments like this. As for the future, everyone is waiting for the next big trend, as usual, without being at all sure about what it's likely to be."

Snapper Music, headed by Jon Beecher and Doug Dodge, has been active for two years in music publishing and records. "We're there looking for new product," observes international sales director Tony Harris, and we're open-minded about genres. We're always interested in repertoire by established artists." Snapper's current releases being promoted at MIDEM include albums by such names as the Pretty Things, Peter Green, Wasp, Porcupine Tree and Orke Tenades.

John "Knocker" Knowles, MD

independent publisher, representing such names as songwriter Graham Lyle. "Apart from hosting another of our notorious 'Sakony parties,' Hornall Brothers Music will be announcing another significant signing to our small but classy roster," he informs. "We are looking forward to meeting all our sub-publishers and are arranging to meet with various record companies to discuss the masters we represent. We will also be attending the 'Best Of British' showcase, which includes a set by our recently signed singer/songwriter Harriet Roberts."

Finally, along with fulfilling PR duties for music-industry clients at MIDEM, Judy Totton Publicity is looking to license several albums for the world featuring Canadian keyboard artist Lawrence Gowan, whom Totton is now representing in Europe. Gowan has achieved four chart-toppers and a succession of gold and platinum albums in Canada and recently completed a successful U.K. tour with the Strangers. He sings in French and English, and the albums available for licensing include "Au Quebec" and "No Kill Tonight." His most recent U.K. album, "Home Field," was released by Eagle last summer. ■

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FRANCES PRESTON

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FACING THE ISSUES

If there is one vital global copyright issue that faces the industry, says Preston, it is that of downloading music on the Internet. "The Internet is growing daily by the thousands. It's talked about at every meeting of copyright groups, whether it's WHO, CISAC or other groups," she says.

"So far, there is not a lot of money coming out of it, but its future will be a source of [important] income. We must do all we can to protect the rights of songwriters. [With regard to the Internet] I've heard it said that, in three or four years, nothing will be as it is today. For the music business, this could mean profound change in the way we look at retailing, rock-juggling, distribution and packaging."

Frances Preston has developed a worldwide reputation in copyright matters. For instance, she has met with Chinese and Eastern European officials to discuss copyright protection in those areas, which are prime examples of territories that require vigilance against unauthorized use of intellectual property and lobbying to see that effective copyright legislation is made law and properly enforced.

With proper safeguards, Preston sees a decidedly upcast use of the Internet to download music. "With the merger of music companies providing fewer and fewer opportunities for new bands," she notes, "I can see hits broken on the Internet in a way similar to college radio."

Preston's high industry profile takes her far beyond her prestigious position at one of the world's leading performance-right groups, which she joined in 1958 after a period in which she worked in the Nashville music and broadcasting industries. She participates in global and domestic copyright organizations and is an ever-present figure at major industry charity events, often playing key staff roles in implementing goals in both areas.

She was recently elected president of CISAC (International Confederation of Societies of Authors and Composers) Canada/USA Committee. In that role and in making frequent visits abroad to BMI's sister organizations, she has developed a worldwide reputation in copyright matters. Lately, for instance, she has met with Chinese and Eastern European officials to discuss copyright protection in those areas, which are prime examples of territories that require vigilance against unauthorized use of intellectual property and lobbying to see that effective copyright legislation is made law and properly enforced.

Preston is a lifetime member of the board of directors of the Country Music Assn., one of only five individuals to be so honored, and served as president-chairperson

of the board. In 1992, she was inducted into the CMA Hall of Fame.

She also has lifetime membership on the board of the Gospel Music Assn., as well as that of the Nashville Songwriters Assn. Inter-

Preston serves on the president's advisory council of the Recording Academy, having received a trustee award at the 1998 Grammy Awards, the highest award given by the academy for a non-performer.

She is a board member of the Rock and Roll Hall of Fame and of the Rhythm & Blues Foundation, an honorary trustee of the Songwriters Hall of Fame, a past member of the national advisory board of the broadcasting industry's George Foster Peabody Award, a member of the film, entertainment and music commission advisory council of the State

Medical Center, a cancer-research laboratory named in her honor. She also serves on the Vanderbilt University Cancer Center board of overseers, among other charitable involvements in the Tennessee region.

Other recent honors have taken her to Los Angeles in 1996 for the Lester Sill Humanitarian Award, presented at the Retinitis Pigmentosa International Awards, and to her home base in New York, where, in 1997, "A Toast To Frances" was hosted by the entertainment and music-industries division of the UJA-Federation and she received the International Achievement in Arts 1997 Woman of the Year Award for "worldwide humanitarian efforts."

Preston has been profiled in consumer and music-business media, including *Esquire*, *Ladies Home Journal*, *Entertainment Weekly*, *Business Nashville*, *RAM*, *Radio Ink* and *Hits*. In 1997, she was one of only 10 businesswomen featured in *Billing* Stone's "Women In Rock" special issue. ■

U.S. INDEPENDENTS

Continued from page 54

are. It's more of a relationship thing, as opposed to some great trolling experience."

Mark Vidulich, COO of Bayside Distribution in West Sacramento, Calif., will lead a team of executives that includes VP of sales and marketing Glenn Devery and VP of worldwide operations Jeff Ecks. Vidulich says the company, which is operated by "Lower Records" parent MTS Inc., is seeking to expand its international base. "MIDEIM is a good place to start," he says. "We want to introduce [new European sales manager] Gordon Soutar—get him used to the European market in our ongoing relationships with our accounts in Europe. Europe was, for a couple of years, behaving like the Asian market currently is for us, but we've been able to turn that around over the last 18 months. We're now doing better than ever with our business in Europe; so it's very important for us." ■



Mark Vidulich, Bayside Distribution

occasions when we can get to see our accounts. If they don't come here, MIDEIM is the vehicle we use to meet them at least once a year."

Williams adds, "It's very important in our ongoing relationships with our accounts in Europe. Europe was, for a couple of years, behaving like the Asian market currently is for us, but we've been able to turn that around over the last 18 months. We're now doing better than ever with our business in Europe; so it's very important for us." ■

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5	Entourage	R'n'B
6	Angela Malt	Pop
7	The Cold Shot Band	Blues
8	Mary Angela Perna	Rock
9	10" Maria	Rock
10	Venus Pumping	Alternative

Weekly results are based on votes cast by BTNs registered online audience for any artist featured on the site. Votes are listed in order from top artist to last. Top 10 position is determined by the average of all votes received.

RadioBTN FAVORITE SONG REQUESTS Jan. 1, 1999

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3	Government Cheese Betty in Black	Funk
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5	Good To Be Bad Sonorahe	Pop
6	Unfaithful Woman Christian/Durand	Rock
7	22 Ceflans	Rock
8	Hanging On The Gervais Brothers	Pop
9	Ramms Out of Time The Lords	Pop
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Midem 1999

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Song-Sellers Get In The Cannes-Do Spirit

by richard henderson

The attractions of MIDEM are obvious for music publishers both large and small, as the gathering affords unlimited networking opportunities and a convenient means to keep tabs on existing international relationships, compounded by travel perks that can be experienced only in the south of France. But major publishers and independents must grapple with thorny issues, ranging from copyright protection to new technologies whose rapid evolution requires constant vigilance. Several publishing executives, planning to visit Cannes this month, spoke recently about their respective agendas for this year's MIDEM.

A.I.M.P. ABROAD

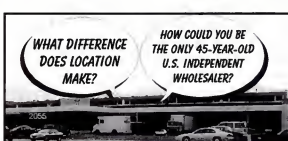
The president-elect of the Association of Independent Music Publishers is Alan Melina, a partner in the management company of Shankman De Blasio Melina, Inc., and president of that company's music-publishing division, Sunset Boulevard Entertainment. Of the A.I.M.P., Melina says, "We organize events to bring the attention of the international music community to issues that are of concern or of interest to independent music publishers worldwide; we try to provide a forum where publishers can meet and discuss these issues. This year, our group has an official MIDEM panel, which is listed in the brochures. The panel will discuss securitization of publishing assets and royalty income and is being organized by Caroline Binstock, from our New York chapter."

Melina is seeking to resolve problematic issues on behalf of his own publishing concern at Cannes this year, such as the effect of the Cannes Accord on mechanical royalty rates in Europe, the protection and licensing of music copyrights on the Internet and the erosion of copyright protection in the U.S. and abroad. "Every year, my aim is to meet with our network of sub-publishers and discuss ideas for international marketing plans for our rapidly expanding catalog," he says. "In addition, we're going to be talking about co-writing opportunities for our American songwriters, such as Michael Jay, David Batteau, Michael Norfleet, Bradley Spalter and Jan & Delgado, who are planning to travel to Europe

or Australia."

Last year's president of A.I.M.P., Mary Jo Mennella, will be attending MIDEM in her ongoing role as VP/GM of Fox Music Publishing. Her description of the priorities of her upcoming trip reveal concerns shared with indie publishers. "There are some new sub-publishing deals to solidify," she says. "I'll be attending with Robert Kraft, the newly elevated president of Fox Music Inc., introducing Robert to Fox's many relationships around the world. Also, we're going to MIDEM on the heels of Fox's enormous success in possessing the international rights to 'Titanic' and its wonderful

Continued on page 72



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Midem

1999

PUBLISH DOMAIN
Continued from page 60

song 'My Heart Will Go On.' A year has passed since the last MIDEM, when the song was just hitting the charts, so it's a terrific anniversary for us. Also, we're meeting with representatives from Festival Records, who represent us in Australia. This year, a big focus will be on the process of licensing on the Internet—to learn more about that process and to hear what other territories have to say about it."

An attendee at MIDEM yearly since 1996, Connie Ambrosch, VP of copyright and international at Lieber & Stoller Music Publishing, travels to Cannes with a mind to troubleshooting existing business relationships. "Because our sub-publishing deals are still in place from '97, we'll be going to touch base with some of the people who are still experiencing problems overseas in re-registering our catalog and trying to solve those problems," she says. "MIDEM is great for keeping lines of communication open with our sub-publishers in general and discussing promotion of the catalog. We've just created, out of our London office, an international sampler for use in certain territories, so we'll be strategizing how best to use that sampler to generate more activity overseas for the songs."

Ambrosch extols the merits of the



Connie Ambrosch, Lieber & Stoller



Kathy Spanberger, performing

panel presented each year by the A.I.M.P. at MIDEM, a logical extension of that organization's educational function, noting, "This is the first year that we've been invited to be part of the official MIDEM program. They make rooms available to you if you're registered at MIDEM, which they've done before. We used to host and publicize the event ourselves, and we still managed to get a good turnout. This time, our panel will be held in the Palais; we'll be listed in the events schedule and featured on the Web site. That's a big step up for the A.I.M.P. in terms of visibility. MIDEM is helping put the panel together, as well. In the past, we've solicited participants from around the world and have had success in getting some important people to attend, but having MIDEM behind it will further intensify the attention

year—especially those from Asia, South Africa and Eastern Europe," notes Spanberger, who says the Asian marketplace will definitely be a topic of conversation in '99. "The sales in those territories have been disastrous in the past year, owing to the economic situation. So we'll be analyzing how we can continue to invest profits in that region."

Another focus for Spanberger that will be a source of shared interest is the topic of securitization of authors' rights. "That's already causing a lot of discussion in the United States, and the A.I.M.P. is hosting a panel on that subject," she notes. "It's a new way of doing business. Since this started in the U.S., it won't be long before other territories are approached with this kind of plan."

"[Securitization] started with David Bowie," Spanberger contin-

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—ALAN MELINA, A.I.M.P.

paid to our event.

"What I love about handling international is that I have friends all over the world," Ambrosch concludes, citing the extracurricular perks endemic to the south of France. "It's really nice to be able to get together with them and eat in some of our favorite restaurants year after year. Travelling with our president, Randy Fre, usually means managing a stop in London to meet with sub-publishers there. For someone who loves to travel, it couldn't get much better."

PEER PRESSURE

Being reacquainted with old contacts and making new ones is a priority during a MIDEM visit for Kathy Spanberger, chief operating officer of peermusic, past president of the A.I.M.P. "Peermusic has offices all over the world, with people attending MIDEM who we wouldn't otherwise see during the

uses. "The raising of money for bonds that are secured by the artist and publishing royalties brings new players into the field of the music industry. On one hand, it does provide a lot of upfront cash to the individuals involved. It's a tricky issue, as it does involve irrevocable rights. There was a deal like the precedent-setting Bonds just done with [songwriter/performer duo] Ashford & Simpson, and another team with the Motown writing team Holland-Dozier-Holland. This kind of deal is not limited to individual songwriters or artists; the people who structure these deals are going directly to publishing companies who own rights also—so there will be much to talk about in this regard at MIDEM. That's definitely a hot topic this year. We're paying a lot of attention to the Internet, as well. No doubt, there will be conversations about where we're going to go



Caroline Bienstock, Carlin America

with our digital-downloading site, Digital Pressure, how we'll expand that and what direction the site will take in the future."

Caroline Bienstock, chief operating officer of Carlin America Inc., is a member of the board of the New York chapter of the A.I.M.P. She will be moderating the panel about securitization, with a description of that technique. Bienstock alludes to a number of illustrious panelists slated to be on hand at MIDEAM. "[We will have] the people who are active in this field at the moment, so it will be a great opportunity for those who are interested in learning more about this," she explains. "All of the deals that have been structured in this manner and closed thus far have been done by one person, David Pullman, and he'll be on the panel."

"The A.I.M.P. has begun to have more of a presence at MIDEAM as a result of hosting panels, and we report [to A.I.M.P. members] on the resulting dialogue when we're back in the States. The difficulty about MIDEAM is that it is about attendance much more than it is about specific events. There's really no way to adequately channel that networking experience for others, because it's all about reaping the benefit of meeting people."

Describing Carlin America's MIDEAM agenda, Bienstock notes, "We're in the process of concluding our sub-publisher arrangements for the foreseeable future, so it's a great opportunity for us to get together with associates from all over the map and discuss what we expect to happen in the near and medium term. I think that's what people use MIDEAM for in the larger measure, as well as to market and gadabout. I usually try to see our London office en route, as well as possibly visiting our Paris office. This year, I've been invited many places, to go skiing and on other side-trips, so I have to decide which of these very attractive invitations I'm going to accept."

Coming to music publishing from a background in investment banking, Bienstock arrived at her first MIDEAM with set expectations: "I showed up with a lot of suits, thinking that I was going to just another business convention," she recalls. "But, when I got there, everyone was drinking and smoking. It was the entertainment industry, not so much the army of suits that I'd thought it would be." ■

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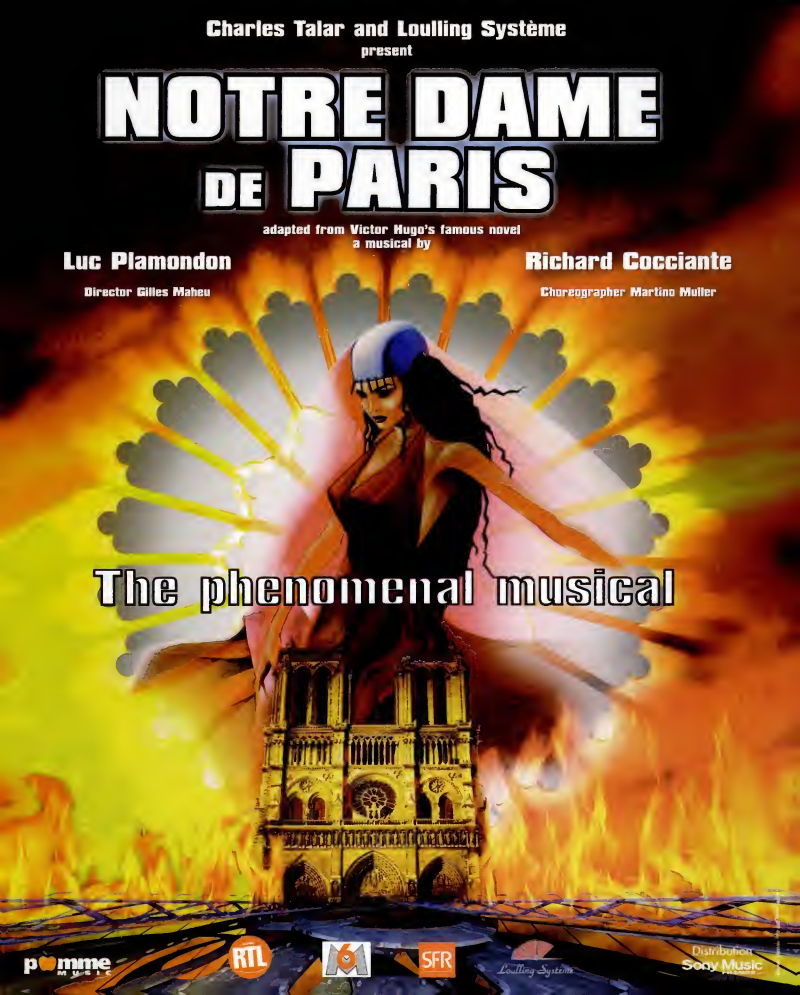
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WEA Holds Off Sony To Retain Crown As Top Album Distributor

Sony Tops Current Share; BMG Rules Singles Distribution

BY ED CHRISTMAN

NEW YORK—In 1998, WEA held firm to its spot as the No. 1 album distributor in the U.S. It garnered 18.2% in market share and staved off a strong showing by Sony Music Distribution, which increased its share by almost three percentage points over its 1997 score to finish second in total album market share with 16.6%.

Although its big gain in market share wasn't enough to earn it the No. 1 spot in total album market share, Sony managed to displace WEA in current album market share, grabbing

the top spot with a 17.5% slice of the pie. Sony was able to do that based on a big upswing from the company's performance in 1997, when it languished in sixth place with 13% in market share.

BMG Distribution, meanwhile, topped the industry in U.S. singles distribution. EMI Music Distribution (EMD) tied WEA for the No. 1 spot in distributing country albums. PolyGram Group Distribution displaced BMG as the No. 1 distributor of R&B albums.

The 1998 market-share rankings are for the period beginning Dec. 29, 1997, and ending Jan. 3, 1999. They are determined by Hartsdale, NY-based SoundScan, which collects point-of-sale information for all formats and

configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan then projects totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The market shares for country and R&B consist of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres. In calculating current market share, SoundScan counts only those 1998 album sales that have occurred within the first 16 months of a title's release (12 months for classical and jazz albums).

Although it came in first in total album market share, WEA experi-

enced a slight decline from the previous year, when it had an 18.9% slice of the pie. In 1998, WEA's performance was boosted by strong showings in alternative music and hard rock, where it was the No. 1 distributor in both categories. WEA was also the No. 1 distributor in catalog and deep catalog, the latter a sub-category of the former.

In rising to No. 2, Sony—which enjoyed the largest gain in total album market share among distributors from 1997 to 1998—jumped three places in the rankings from the No. 5 showing it had in 1997.

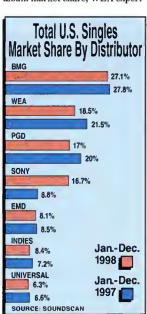
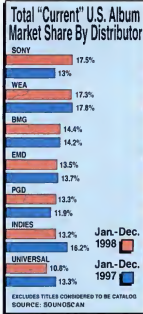
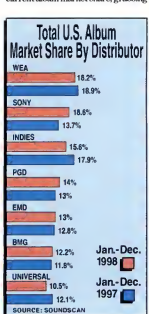
Its performance was boosted by strong showings in soundtracks and Latin music, where it was the No. 1

distributor in each category. Also, the distributor placed second in hard-rock albums and in deep catalog, as well as in albums from artists who are on—or are eligible for—Billboard's Heat-seekers album chart.

Independent distributors came in third in total album market share, collectively garnering a 16.6% share, down from the 17.9% they had in 1997. That sector has been on a downward spiral over the last two years. Among other reasons, some of the sector's main contributors, like Priority, have been bought out by the majors, and the market shares of those companies are now included with those of the major distributors.

In coming in third, the independent sector had strong showings in placing

(Continued on page 30)



Report Says Net Retailers Had A Very Jolly Holiday

HOLIDAY MUSIC SALES figures have been released and dissected, but there's still one element of the market that hasn't been revealed: the Internet.

For the exact numbers, the industry will have to wait until the publicly traded Internet retailers release quarterly financials. But there are early indications that it was a very good Christmas in cyberspace.

Media Metrix, an Atlanta-based firm that measures traffic at Internet sites, reports that consumer traffic at sites that sell books, music, and movies rose 17% during the four-week

holiday period that began the day after Thanksgiving and ended the day before Christmas, compared with the previous four weeks. A total of 14.68 million "unique visitors" went to these sites.

"Unique visitor" means a person who goes to a World Wide Web site is recorded only once, no matter how many times he or she returns during the reporting period. That eliminates the possibility that people with too much time on their hands will visit the same sites over and over

and inflate the numbers.

(Continued on page 77)

BUYING TRENDS



by Don Jeffrey

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BMG DISTRIBUTION has announced promotions of key executives and the creation of two new positions. At its convention in San Diego this month, BMG reported that Rick Cohen, formerly senior VP of sales, had been named senior VP of sales and strategic sales planning, and Rick Bleiweiss, formerly senior VP of marketing, had been named senior VP of marketing and branch operations. A new position, VP of branch operations, has been created and filled by Tom O'Flynn, the former Atlanta branch manager for BMG. All branch managers will report to O'Flynn, who in turn reports to Bleiweiss. Susan Luke, the Atlanta sales manager, has been promoted to branch manager.

In another new position, Sami Valkonen was named VP of business development for BMG Distribution. This followed the announcement that BMG Distribution president Peter Jones had been promoted to president/CEO of BMG Distribution and Associated Labels.

AMAZON.COM, the Internet bookseller and biggest online music retailer, says total sales increased to \$250 million in the fourth quarter from \$66.1 million a year ago, a larger rise than analysts had forecast. But the retailer's net loss will be wider than expected and its gross margin lower because of aggressive pricing and higher sales of low-margin music and video. In other news, the Seattle-based merchant says that it has acquired a distribution facility in Fernley, Nev., from which it will fulfill orders for books, music, and video. It has two other distribution centers.

MUSICLAND STORES reports that comparable-store sales (from those open more than a year) for the five weeks that ended Jan. 2 rose 4.5% over last year's. For the superstores Media Play and On Cue, comp sales were up 7.9%; for the mall concepts Sam Goody and Suncoast Motion Picture Co., they increased 2.8%. The company operates 1,946 stores.

In other retail news, National Record Mart reports that comp sales for December (through Dec. 26) increased 4.7% over the year before. The operator of 174 stores says that comp sales during Christmas week were up 12.5%. Bookseller Barnes & Noble says comp sales for its superstores, which sell music, for the five weeks that ended Jan. 2 rose 5.7%.

TRANS WORLD ENTERTAINMENT says that comparable-store sales for the nine-week holiday period that ended Jan. 2 increased 7% over the previous year. The company operates 825 stores under the names Coconut, Record Town, Tape World, Saturday Matinee, and F.Y.E.

THE NATIONAL ASSN. OF RECORDING MERCHANTISERS has announced the addition of two more acts to perform at the opening session March 9 of its annual convention, to be held March 8-11 at the Las Vegas Hilton. They are Arista R&B singer Deborah Cox and 12-year-old Welsh soprano Charlotte Church (Sony Classical). Hollywood Records' Los Lobos were previously announced as the opening act.

In other convention news, Island artist Willie Nelson will participate in a live demonstration of digital delivery March 8. He will record a song and have it mixed, encoded, and presented for sale over the Internet.

K-TEL DISTRIBUTION (KTD), the independent distributor owned by K-TEL International, says that it is on track to achieve sales exceeding \$17 million for the fiscal year that ends in June, more than twice as much as originally projected. KTD, created in August 1997, distributes product from such labels as Mecca Records, Deff Trapp Records, Hallucination, Mix Connection Multimedia, Down Low Records, Jamdown Records, and Eagle Rock/Talon.

VALLEY MEDIA has changed the name of its online fulfillment business to i.Fill. Previously known as Sound Delivery, the division provides fulfillment services for third parties engaged in selling music and video product directly to the consumer, whether through the Internet or via 800 numbers advertised on television. The company claims to supply pre-recorded product to more than 100 online merchants.

Hastings Entertainment Hosts 450 At Conference

NASHVILLE—Hastings Entertainment held its annual sales conference Nov. 18-20 at the Sheraton Music City Hotel here. Awards were given to trading partners of the year, which were Wargames West, Bantam Doubleday Dell, WEA, Buena Vista Home Video, GT Interactive, and Applause Inc. More than 450 attendees were treated to performances by Giant's Michelle Lewis, Platinum Entertainment's Taylor Dayne, and BNA's Warren Brothers. The retailer, based in Amarillo, Texas, operates 129 multimedia superstores.



WEA was Hastings' music trading partner of the year. Shown, from left, are John Marmaduke, president/CEO of Hastings, Storm Gloor, director of music for Hastings; Randy Patrick, regional VP of WEA; Daryl Broussard, representative for WEA; Lonnie Pleasants, district sales manager for WEA; Murray Nagle, regional marketing director for Warner Bros. Records; Steve McKewin, regional sales manager for Atlantic Records; Royal Mombberger, director of marketing manager for Rhino Records; Alan Van Ongevalle, director of product and market development for Hastings; Hayden Shamburger, director of advertising for Hastings; and Phillip Hill, senior VP/COO of Hastings.



Hastings' video partner of the year was Walt Disney's Buena Vista Home Video. Shown, from left, are John Marmaduke, president/CEO of Hastings; Bridget Provodine, district sales manager for Buena Vista; Virny Loasso, director of video for Hastings; Alan Van Ongevalle, director of product and market development for Hastings; Hayden Shamburger, director of advertising for Hastings; and Phillip Hill, senior VP/COO for Hastings.



GT Interactive was Hastings' software partner of the year.

Shown, from left, are John Marmaduke, president/CEO of Hastings; Diana Edwards, director of sales for GT; Victor Fuentes, director of software, software, and newstand for Hastings; and Kim Hranicky, national account executive for GT.



Applause Inc. was named boutique trading partner.

Shown, from left, are John Marmaduke, president/CEO of Hastings; Victor Fuentes, director of software, software, and newstand for Hastings; Tony Sayles, territory manager for Applause; Steve Giordano, VP of retail sales, North America, for Applause; and Jim Connell, Applause senior regional manager, South.

The book publishing trading partner for Hastings was Bantam Doubleday Dell. Shown, from left, are John Marmaduke, president/CEO of Hastings; Ken Graham, key account manager for Bantam; Larry Hollem, senior book buyer for Hastings; and Mary McGrath, VP of field sales for Bantam.



Wargames West was Hastings' books trading partner. Shown, from left, are John Marmaduke, president/CEO of Hastings; Larry Hollem, senior book buyer for Hastings; and Glenn Godard, sales manager for Wargames.

Wired, Rhino Celebrate 'Futurists'

BY CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C.—Now that Wired has made a name for itself connecting consumers with cutting-edge technology, the Conde Nast publication is plugging in to a new audience—music enthusiasts—with its first audio release.

"Wired Magazine Presents: Music Futurists," due Feb. 16 from Wired and Rhino Entertainment, is a collection of 15 tracks hand-picked by Wired staffers and representative of artists they believe have led or are leading the way in new musical directions. Among those represented: San Ra, Todd Rundgren, Thomas Dolby, Laurie Anderson, Esquivel, Sonic Youth, Brian Eno, Devo, Beck, and DJ Spooky.

Rhino is marketing the album with point-of-purchase materials it created to appeal to a "techno, indie type of consumer," says Rhino product manager Jim Hughes. The label will take out ads in Wired for four months beginning in March. Starting in mid-February, it will dabble in Internet advertising for the first time via banner ads on the Wired.com and Wirednews.com sites.

The ads, which will run for eight months, will let consumers click through to Rhino's online music store

and buy the album directly.

Although Rhino isn't planning to distribute the album in nontraditional music outlets such as magazine shops, it's making a push to get special placement at chains and independent stores that carry Wired.

"This is a chance for us to get the Rhino logo into the minds of Wired consumers and a chance for Wired to get exposure for traditional retail," Hughes says.

He adds that the album fits nicely with Rhino's growing vault of licensed material and joint-venture partners, which include VH1, Billboard, the Hard Rock Cafe, and the Discovery Channel.

Wired publisher Dana Lyon says that Wired has always planned to extend its brand and that music is a logical first step.

"We spend a lot of time looking forward regarding technology, and we identified these people as music futurists, people we feel really make a difference in music," she says. Lyon says Wired is contracted to do another album with Rhino. It will be released late this year.

"That one will have a new theme," she says. "We are trying to have several releases, with Wired looking at music from different standpoints."

BUYING TRENDS

(Continued from page 75)

Of the four shopping categories tracked by Media Metrix in this report, home entertainment sites showed the smallest percentage increase in traffic during the holiday weeks—17%. In contrast, traffic at online toy stores rose 80% during that period.

But home entertainment shopping was coming off a much larger base than the other categories and its increase in total number of visitors was ahead of the gains for toys, department stores, and apparel.

Media Metrix tracked 19 sites for home entertainment, including such well-known destinations as amazon.com, bmgmusicserve.com, musicblvd.com, reel.com, totale.com, and towerrecords.com.

Moreover, the study reveals that

visitors to entertainment shopping sites were more likely to visit the other online shopping categories. For example, 54% of entertainment visitors went to apparel sites, 49% to toy sites, and 46% to department store sites like walmart.com and kmart.com.

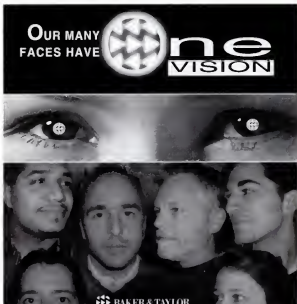
Now who are these online visitors? Media Metrix says that although women aged 12 and older account for 47% of the U.S. Web-using population, they made up about 50% of visitors to the entertainment shopping sites.

One thing to keep in mind is that Media Metrix's figures represent visits, not sales. There may be more browsers than buyers. But other researchers have attempted to get a demographic handle on who's buying online.

Strategic Record Research, based in West Hollywood, says a survey done last summer shows that 67.3% of those who bought music online were males, 32.7% females. Perhaps there is a lost opportunity here: If as many women are visiting online entertainment stores as men, why aren't they making as many purchases?

The research firm has other demographic details on online music buyers. The most avid are males aged 25-34; they constitute 21.7% of purchasers. Music buyers tend to show up more in the Pacific region (21.9%) than other parts of the country. And they're far more likely to be suburbanites (50.3%) than city dwellers (34.4%) or rural residents (15.3%).

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Staff Changes At New Universal Distributor, Northeast One Stop

AS WAS reported in the Jan. 8 Billboard *Bulletin*, Kyle Krause, PolyGram Group Distribution's (PGD) regional director for the West Coast, will become a divisional VP in the company formed by the consolidation of Universal Music and Video Distribution and PGD. Sources now say Krause will head up the Eastern division of the distribution company.

In the pre-merger company, that position is held by Rich Grobeck, but sources say he took himself out of the running for that job in the upcoming combined entity. He decided not to move to New York and will instead stay in the Boston market for family reasons. Consequently, Grobeck will be named regional director for Universal's Boston office, replacing Mike Khouri, who recently led that office to win the company's "region of the year" trophy.

Khouri will fill the marketing director job there, sources say.

WIN SOME, LOSE SOME: Retail Track hears that the Northeast One Stop racking operation suffered a setback when Bill Casale, who was heading up that effort, resigned Dec. 31, apparently taking the division's largest customer, Meijer, with him. Northeast execu-

tives decline to comment.

Sources say Universal One-Stop and the Music Network will split Meijer's business, handling fulfillment for Castle.

But in the good news column, Northeast One Stop parent Planet Entertainment announced something on Dec. 10 that I apparently had overlooked.

According to a press release issued by the Middletown, N.J.-based company, Northeast "will provide product fulfillment, distribution, and retail coding of music product" to the music departments overseen by Fresh Picks.

That Richmond, Va.-based company oversees music departments in 35 supermarkets. Those departments, which are located in four different grocery store chains, offer about 800 titles and also contain listening stations.

Fresh Picks, says the press release, anticipates increasing its distribution outlets to more than 300 stores in the next 12 to 18 months.

MAKING TRACKS: Pete Anderson, senior VP of sales at Atlantic Records, has left the label. He has been replaced by Rick Frova, who has been promoted from VP of sales to senior VP of sales.

RETAIL TRACK

by Ed Christman



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For Just \$1,000, A Personalized Momus Song Can Be Yours

NOW, HERE'S AN IDEA: For a mere \$1,000, U.K. singer/songwriter Momus will pen a song about you.

This unusual, possibly unprecedented, offer was made Jan. 1 on the World Wide Web site (www.demon.co.uk/momus) operated by Momus, aka Nick Currie.

The musician plans to include 30 of these commissioned "portraits" on his forthcoming album, "Stars Forever," which will be released in late spring or early summer in the Bloomfield Hills, Minn.-based label Le Grand Magistry.

The album won't be the first time Momus has encouraged his fans to participate interactively. On his 1998 album, "The Little Red Songbook," he announced a



MOMUS

"karaoke parody competition"; listeners were invited to create their own "Momus songs" utilizing karaoke-style backing tracks included on the record. (The winning entries will also be featured on "Stars Forever.")

But Momus believes the commissioned-song approach represents the breaking of a new musical frontier.

"No pop songwriters ever had the idea to return to the days of patronage, the system under which Velazquez and Rembrandt produced some of the world's greatest art, and make song portraits to order," the musician says on his Web site.

The first 30 people to pay \$1,000 (or \$50 euros) to the "Momus Stars Forever Fund" will win a custom-crafted song. Each "portrait" will be based on a 1,000-word profile submitted by the subject.

"There will be no negative songs about anyone," Momus says. "The songs will emphasize the creativity and uniqueness of the person portrayed."

But make no mistake; this is a mercenary project at bottom. The Web site notes emphatically, "The song won't be written until the cheque is cleared."

So far, Momus' fans are rising to the invitation: As of Jan. 8, 18 of the 30 songs were spoken for. The patrons include Japanese popstar Cornelius, as well as some companies: the singer's New York-based public-relations firm, Girlie Action, and New York retail outlet Other Music.

"Stars Forever" was apparently born of economic necessity: The Web site notes, "Momus and Le



by Chris Morris

Grand Magistry were careless enough to run up some serious legal bills in 1998, for reasons we're not allowed to talk about. If we don't pay them, Le Grand Magistry faces bankruptcy."

RAT PACK ALERT: Fans of the late Frank Sinatra and his mighty clan will rejoice March 2, when Artisan Entertainment Group, an imprint established by the singer's family, will issue "The Summit," a vintage recording of a rollicking 1962 date by Sinatra, Dean Martin, and Sammy Davis Jr. The collection is being released in association with DCC Compact Classics and will be available as a 24-karat gold CD and a two-LP set on 180-gram virgin vinyl.

The collection is drawn from a weeklong engagement the Rat Packers played at the Villa Venice, a nightspot in the Chicago suburb of Northbrook. Ill. Sinatra recorded some of the gigs for possible release on his then new label, Reprise Records, but an album never materialized. Performances from the appearances have been frequently bootlegged in recent years.

The press release announcing "The Summit" deviously fails to mention that the Villa Venice was clandestinely owned by Chicago mob boss Sam Giancana.

According to Rat Pack biographer Shawn Levy, the dates attracted the attention of the FBI. Asked about working in the gangland-run joint, Davis—who lost an eye in a '50s car accident—diplomatically told agents, "Baby, let me say this. I got one eye, and that one eye sees a lot of things that my brain tells me I shouldn't talk about. Because my brain says that, if I do, my one eye might not be seeing anything after a while."

FLAG WAVING: Not many rock musicians travel to Indonesia to pursue their muse. But that's exactly what multi-instrumentalist Josh McKay of the Athens, Ga.-based band Macha did.

McKay has listened to Asian music since he was a child, when he discovered his mother's collection of Polygram recordings by folklorist Alan Lomax. In 1993, he decided to explore the cultures of the Pacific Islands himself.

"I had no ties to America—no band, no job," McKay explains. "The band I was in had just split up... I just basically left it all."

McKay traveled to Bali, Java, and Sumatra, where he immersed

himself in the trance-inducing gamelan music of the region. The experience led to the formation in late 1996 of Macha, which also includes McKay's brother Mischo on drums and multi-instrumentalists Kai Riedl and Wes Martin.

Macha's debut album, released late last year by New York-based Jetset Records, mates Indonesian instrumentation and musical forms to driving rock'n'roll that often bears the influence of such earlier cross-cultural explorers as Can and that German band's bassist, Holger Czukay.

The instruments heard on the album were mostly collected on a

1997 Indonesian field trip by McKay and Riedl. "The first trip, I had brought back the hand-held [instruments]," McKay says. "The last time, we brought back the big zithers and the metallophones."

While the travelers did record the native musicians at work (a special edition of "Macha" includes a bonus CD of field recordings), the band's album contains no sampling of the indigenous music; the Georgia rockers have applied themselves to mastering the instruments on their own. (However, the album does utilize the chatter of a group of Indonesian gong-makers as an ambient atmos-

phere on one track.)

McKay says of Eastern music's role in his band's work, "There's a predisposition for a meditative motif in the music. I've always had a friendly leaning in that direction... The Indonesian music is one of probably 10 different cultural zones that are as close to my heart as any of the others. The Indonesian stuff has come through because it leans closest to our own rhythmic and melodic instincts."

Macha, which is at work on a new album, will begin a tour of the East Coast and Southeast in February.

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WEA HOLDS OFF SONY TO RETAIN CROWN AS TOP ALBUM DISTRIBUTOR

(Continued from page 73)

albums on the classical chart and on Billboard's Heatseekers album chart, earning the No. 1 ranking in both categories. Independent distributors collectively also came in second in the categories of Latin, gospel, and new age. The sector ruled down the No. 2 ranking in catalog as well.

PolyGram Group Distribution (PGD) came in fourth place in total album market share, with 14%, up one percentage point from the 13% it garnered in 1997. PGD was the No. 1 distributor in jazz and the No. 2 album distributor in the genres of classical and rap.

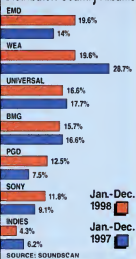
No. 5 EMI Music Distribution held steady in the total album rankings from 1997 on the strength of a small uptick in market share. The company scored a 13% share in 1998, compared with 12.6% the year before. Its performance was boosted by rap, where it was the top distributor.

No. 6 BMG rose one place on a gain in market share to 12.2%, up from the 11.8% it held in 1997. BMG was the No. 1 distributor in new age.

Universal came in last place with a 10.5% share, down from 12.1% it had in 1997, when it was ranked No. 6. Universal showed strength in gospel, where it was the No. 1 album distributor, and in alternative rock, where it was the No. 2 album distributor.

In current album market share for the U.S., Sony was No. 1. It rose 4.5 percentage points to 17.5%; it had been in sixth place in 1997. Not only did Sony lead the industry in market share, vis-a-vis The Billboard 200, it had five of the year's 10 best-selling albums. Those were the "Titanic" soundtrack, Céline Dion's "Let's Talk About Love," Will Smith's "Big Willie Style," Savage Garden's self-titled album, and the "Armageddon" sound-

U.S. Market Share By Distributor: Country Albums



track, "Titanic," the top-selling album of 1998, scanned 9.5 million copies; by itself it accounted for 1.3% of album market share.

Other best-selling titles from Sony included Lauryn Hill's "The Miseducation of Lauryn Hill," Dion's "These Are Special Times," and the Dixie Chicks' "Wide Open Spaces."

WEA suffered a slight decline—from 17.6% in 1997 to 17.3% in 1998—to come in second place in current album market share. Its best-selling titles included the "City of Angels" soundtrack; matchbox 20's "You're So Someone Like You," Brandy's "Never S-a-y Never," Madonna's "Ray

Of Light," Barenaked Ladies' "Stunt," and Jewel's "Spirits."

No. 3 BMG held a 14.4% share in 1998, up from the 14.2% it had in 1997, when it was the No. 4 distributor in current album market share. Its best sellers included the Backstreet Boys' eponymous album, "N Sync's self-titled debut, Usher's "My Way," the Dave Matthews Band's "Before These Crowded Streets," and Creed's "My Own Prison."

EMD slipped one spot to come in at fourth place, dropping slightly in current market share from 13.7% in 1997 to 13.5% in 1998. Its best sellers included Garth Brooks' "Double Live," the Beastie Boys' "Hello Nasty," Spice Girls' "Spiceworld," the "Hope Floats" soundtrack, and Brooks' "Sevens."

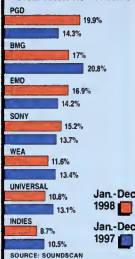
PGD jumped out of the cellar—where it had finished 1997 with a 11.9% share—rising to fifth place in 1998 with a 13.3% slice of the pie. Its best sellers include Shania Twain's "Come On Over," Jay-Z's "Vol. 2... Hard Knock Life," and DMX's "It's Dark and I'm Hot."

The independent sector had the biggest decline in market share. In 1997 it was in third place, with 16.2%, but in 1998 it finished sixth, with 13.2%.

The second-largest decline was experienced by Universal, which finished last in 1998 with 10.8%, down from the 13.3% share and fifth-place ranking it held in 1997. Universal's top seller in 1998 was K-Ci & JoJo's "Love Always."

BMG Distribution remained the king of singles distribution. In 1998 it posted a 27.1% share, down slightly from the 27.6% it had in 1997. Its top-selling titles in 1998 were Next's "Too Close," Usher's "Nice & Slow," Monica's "The First Night," and Usher's "My Way."

U.S. Market Share By Distributor: R&B Albums



WEA and PGD, respectively, were No. 2 and No. 3 in 1998, the same singles rankings they held in 1997. Both companies suffered a drop of three percentage points in market share between the two years.

WEA, which had the year's best-selling single with the Brandy & Monica duet, "The Boy Is Mine," garnered an 18.5% share, down from 19.7% in 1997. PGD, which had the No. 3 title in Shania Twain's "You're Still the One," dropped to 17% in '98 from 20% in '97.

Sony, the No. 4 singles distributor, was the only industry player to garner a gain in singles market share in 1998; all other distributors suffered a

decline from the previous year's total. In coming in fourth, Sony nearly doubled its market share, going from 8.6% in 1997 to 16.7% in 1998.

Nos. 5, 6, and 7 in the rankings—EMD, the independent sector, and Universal, respectively—all suffered modest declines in singles market share while keeping the same rankings they had in 1997. EMD finished with 8.1%, while independents had 6.4% and Universal had 6.3%.

SoundScan also computes corporate market-share rankings for total sales of U.S. albums. The Warner Music Group (which includes market share from RED Distribution and Sony Music Special Products) with 17.8% and PolyGram with 14%.

The independent sector, minus some of the major-label records that are distributed by independent distributors, collectively came in fourth with 13.2% share. No. 5 in the rankings was EMI Music's 13.1% share, which includes Caroline's market share. No. 6 was BMG with 12.2% in market share.

In looking at country album share, EMD jumped out of fourth place in 1997 to tie for first with WEA in 1998; each had a 19.9% share.

In tying for first, the companies' market-share changes came from different directions: EMD's jumped up from 14% in 1997, while WEA's fell from 25.7%.

Universal, the No. 2 country album distributor in 1997, fell to third place in 1998 when its market share slipped to 16.6% from 17.6%.

BMG experienced a similar decline. It fell to fourth in 1998 with 15.7%, compared with 19.7% in 1997, which ranked it in third place that year.

In moving from sixth place in the '97 country rankings to fifth in '98, PGD rode a market-share gain of five percentage points to 12.5%. Sony also enjoyed a market-share increase, rising to 11.8% from 9.7% in '97, but it held steady in the rankings at sixth place.

Independent distributors collectively remained stuck in last place in the rankings with a 4.3% share, down from the 6.2% they garnered in 1997.

Moving over to R&B, PGD jumped to the top spot for distributors with a 19.9% slice of the pie, up from the 14.3% the company posted in 1997. In coming in at No. 1, it displaced 1997's leader, BMG, which fell to second in 1998 with a 17% share, down from 20.8%.

But BMG's tally was good enough to edge out EMD, which finished third with a 16.9% share, up from 14.2% in '97. Sony, the No. 4 R&B album distributor, enjoyed a nice gain in market share, up from 13.7% in 1997 to 15.2% in '98.

The distributors at Nos. 5, 6, and 7 in R&B album share all lost market share between 1997 and 1998. No. 5 WEA dropped from 13.4% in 1997 to 11.6% in 1998. No. 6 Universal fell from 19.7% in 1997 to 10.8%. Finally, the independent sector dropped from 10.5% in 1997 to 8.7% in 1998.

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An Abundance Of Top-Shelf Product Buoyed U.K. Vid Industry In '98

BY SAM ANDREWS

LONDON—While last year's hot topic in the video business was the impact of the U.K.'s new Labour government—Would it live up to its promises of improved dialogue and a more liberal approach to the video industry?—the business concentrated on making money and lots of it, thanks to a stream of top-quality products.

In 1997, the industry saw revenue in the region of 1.1 billion pounds (\$1.63 billion). In 1998, it looks as though that figure rose to 1.48 billion pounds (\$2.39 billion).

For a trade described as being in its maturity after just 10 years—and

said to be managing its decline in the face of pay-TV—this was nothing short of remarkable.

Gary Ferguson, VP of Fox Video Europe and chairman of the British Video Assn. (BVA), put it more succinctly at a November IFA meeting. "The U.K. is enjoying one of its best years ever," said Ferguson. "We are used to seeing double-digit growth in the sell-through business, but this year looks even better than usual, at 30% so far in 1998."

It is, he says, "a broadcasting performance" that reflects a profound change in the entertainment habits of the British public, much of the video industry the single most significant

part of the entertainment industry."

He backs this claim, saying that the 1.48 billion pounds spent on video by consumers is greater than the amount spent on cinema, music, books, or TV "an astonishing achievement for an industry little over 10 years old."

And it is not just the sell-through side that has performed well.

"Rental transactions grew by nearly 20%, which is a convincing reversal of the trend of recent years," says Ferguson. Much of this he attributes to a major shift among rental dealers toward store refurbishments and local-level marketing.

John Beasley, video marketing

manager at HIT Entertainment, agrees that it was a tremendous year as far as the children's specialist has been concerned. He believes that the boom has been driven in particular by the supermarkets.

"They were much stronger than they were the previous year, and I think they have got better at dealing with video as a product," says Beasley. "However, they are having to gear up for it, as the video market is changing so quickly because consumers are buying much more sell-through product."

Garry Elwood, sales director at wholesaler Golds, puts it simply.

"We had a very good year," he says. "In addition, I think we have seen a fantastic increase in the profitability of the independent rental dealer. This is because the dealers have decided that they can't expect [suppliers] alone to advertise the business; they have to work at it themselves. A lot of people have revamped their stores to bring in new and lapsed customers."

Elwood says he is "very optimistic about the future of the business," adding that "we got the customer in stores. This year, we don't need a 'Titanic' or a 'Full Monty'; just a good stream of product will suffice."

He notes that the independent suppliers were also making significantly improved contributions, singling out High Fliers and its deal with Alliance. Still, there was room for improvement, he concedes.

Rental dealers, Elwood believes, have largely handed the sell-through business to the supermarkets.

"They have taken their sell-through sections out, saying it doesn't

work for them, which effectively pushes the customer into the grocery retailer for their sell-through purchases," Elwood says.

Alan Partington, sales director of Pathé Video, agrees. "The feeling seems to be that rental dealers can't compete with the likes of [supermarkets such as] Tesco and Asda," he notes. "But, if they have got the customer into the rental habit, why can't they get them to buy?"

It was not all good news, however. While the majors enjoyed double-digit growth, United News and Media, owner of longtime indie supplier First Independents, pulled the plug on the business, following a long uphill battle to make the numbers work. Insiders say that the balance was tipped with the poor performance at cinema, not video, of the Demi Moore vehicle "G.I. Jane."

Despite "First Independent's" demise, many believe that there is good news to come. While TV broadcasters struggle to launch digital networks, the video business believes that its digital product, DVD, will prove as big a hit in Europe as it has been in the U.S.

Iain Muspratt, chief executive of the Home Entertainment Company, says that "DVD is vital to the video industry. It is our digital alternative."

Elwood is also emphatic. "1999 is going to be the year of DVD," he declares. "It will go ballistic."

DVD does raise greater regulatory

issues, however. Andreas Whittam Smith, the new head of the British Board of Film Classification (BBFC), says with the potential for a variety

(Continued on page 85)

Eves' Exit Points To Problems Bessetting VSDA And Its Uncertain Future

PLACATING THE GODS: With the forced departure of president Jeffrey Eves, you could say the Video Software Dealers Assn. (VSDA) has advanced to the junction of whether or whether. What direction will the association take, or might it dry up and blow away?

Granted the trade group, which has a substantial bank balance, does not look to be in immediate danger. But money isn't everything. The "ritual sacrifice" of Eves, in the words of one studio executive who isn't a fan, bespeaks a lack of purpose—and, as much as anything, that can be an organizational kiss of death. Eves got swept up in an industry transition beyond the power of the VSDA to control.

Some of the problems are of his own making. Eves' personal style has irritated many in his five-year tenure, compounding the felony of an overt enthusiasm for Hollywood and retail movers and shakers to the exclusion of the independent stores. However, other problems the VSDA rank and file brought on themselves.

The indie knew one thing well: Renting cassettes (and, for a few, DVDs). Sell-through—as opposed to the omnipresence of selling used tapes—wasn't anathema, but it comes close. The turf was ceded so long ago to the mass merchants that many video stores have forgotten it exists. With little recourse, the indie strike out at giants like Blockbuster and Hollywood Entertainment for grabbing rental share, and at Eves for letting the bigger become bigger.

Their internecine warfare repeats the histories of the American Booksellers Assn. and the National Assn. of Theater Owners, both driven by big vs. little disputes over market shares. Trade associations can do a lot—much of it vital—for members, but nothing to shore up their sales. In the race to keep indie alive and well and members—the sharp falloff of fees is a big reason for Eves' departure—VSDA runs the risk of promising things it simply can't deliver. When that happens, retailers will stampede out the door.

"I think the association has life," says former VSDA board member Gary Messenger, who wants to replace Eves. "A lot of people don't." Reality bites: "You have a business changing very rapidly," he adds. "There's no longer such a thing as a level playing field."

Eves didn't leave a lot to be desired, as many of the four or five dozen VSDA employees who came and went during his tenure might attest. "He bears a great deal of

responsibility," Messenger says. But his culpability spans far short of legitimate fall-guy status.

HIT PARADE: Here's one insider's estimate of DVD play penetration: from the March '97 launch through fourth-quarter '98: Sony, 30%-35%; Panasonic, 20%-25%; Toshiba, 20%-25%; Thomson, less than 10%. Toshiba's share had slid to about 10% after a fast start but picked up this Christmas with its \$259 promotion, now the everyday price for its low-end player.

Despite the fact that open DVD supply exceeded demand by 400,000 units, there were spot shortages at retail for two reasons, our source indicates. First, sell-through was 75,000-100,000 higher than the reported installed base of 1 million machines. Second, many of the remaining 300,000 players were still on the seven- to 10-day journey to retail.

As for the DVD alternative, Circuit City accounted for at least 80% of the 87,000 enhanced players sold in the fourth quarter, and Good Guys' much of the remainder. Circuit City has 50% of the storefronts, which moved 75,000 units in December; most of them, Divx. The chain's goal is to break out of the retail ghetto. It's had or is having conversations with every key dealer, but nothing's close, we're told. What may help: The expected arrival this spring of the first Disney animated titles, "Mulan" and "101 Dalmatians."

EMPIRE BUILDING: DVD Empire (Picture This, Billboard, Jan. 16) has struck a deal to become the exclusive online vendor of titles for Huppins Hi-Fi, Photo & Video's Internet sales arm, OneCall. Spokane, Wash.-based Huppins claims to have sold more than 20,000 DVD players, or about 2.3% of the 1 million total, but only stocks 400 titles. DVD Empire boosts the number to 2,800 and will handle warehousing and order fulfillment for those of the 1.6 million visitors a month to the OneCall site who want to make a purchase. Huppins' player demand and prices are available to visitors of www.dvdeurope.com.

ON THE MOVE: Because of Handelman's decision last year to focus solely on music wholesaling, Howard Kowalsky has left the Troy, Mich.-based racketeer for "new opportunities." Formerly Video Division VP, he can be reached at 248-553-9818; or hkgowalsky@aol.com.



by Seth Goldstein



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Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label	Distributing Label, Catalog Number	Principal Performer	Year of Release	Rating	Suggested List Price
1	1	8	ARMAGEDDON	Touchstone Home Video	Touchstone Home Entertainment 41657	Bruce Willis Rick Atkins	1998	PG-13	19.95
2	2	19	TITANIC	Paramount Home Video	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1998	PG-13	29.95
3	6	5	THE WEDDING SINGER	New Line Home Video	Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.95
4	4	5	THE MASK OF ZORRO	Columbia TriStar Home Video	21693	Antonio Banderas Anthony Hopkins	1998	PG-13	19.95
5	5	6	DR. DOOLITTLE	FoxVideo	2762	Eddie Murphy	1998	PG-13	19.95
6	7	11	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video	Buena Vista Home Entertainment 8804	Animated	1998	NR	25.95
7	3	9	SMALL SOLDIERS	Universal Studios Home Video	84018	Kristen Dunst Gregory Smith	1998	PG-13	22.95
8	15	5	GOOD WILL HUNTING	Miramax Home Entertainment	Buena Vista Home Entertainment 135593	Matt Damon Ben Affleck	1997	R	22.95
9	18	45	AUSTIN POWERS	New Line Home Video	N4577	Michael Myers Elizabeth Hurley	1997	PG-13	14.95
10	8	137	GONE WITH THE WIND	MGM/UA Home Video	Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	19.95
11	14	10	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video	Warner Home Video 36562	Animated	1998	NR	39.95
12	9	10	GOZZILLA	Columbia TriStar Home Video	23126	Matthew Broderick Halle Berry	1998	PG-13	14.95
13	17	8	'N THE MIX WITH 'N SYNC A	BMG Video	55000	'N Sync	1998	NR	19.95
14	12	3	THE PARENT TRAP	Walt Disney Home Video	Buena Vista Home Entertainment 1055	Dennis Quaid Natalie Richardson	1998	PG-13	22.95
15	10	13	THE X-FILES	FoxVideo	0448	David Duchovny Gillian Anderson	1998	PG-13	22.95
16	16	11	HOPE FLOATS	FoxVideo	32234	Sandra Bullock Henry Cavill, Jr.	1998	PG-13	19.95
17	25	7	U2: POPMART	PolyGram Video	4400583033	U2	1998	NR	19.95
18	25	7	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS A	Jive/Zomba Video	41657	Backstreet Boys	1998	NR	19.95
19	27	31	BACKSTREET BOYS: ALL ACCESS VIDEO A	Jive/Zomba Video	41589-3	Backstreet Boys	1998	NR	19.95
20	11	10	CATS	PolyGram Video	4400479553	Elaine Page John Malkovich	1998	NR	24.95
21	13	13	LOST IN SPACE	New Line Home Video	Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.95
22	20	10	SOUTH PARK: VOLUME 6	Rhino Home Video	Warner Home Video 36558	Animated	1998	NR	14.95
23	19	119	LADY AND THE TRAMP	Walt Disney Home Video	Buena Vista Home Entertainment 582	Animated	1955	G	25.95
24	31	132	GREASE: 20TH ANNIVERSARY EDITION A	Paramount Home Video	1108	John Travolta Olivia Newton-John	1978	PG	14.95
25	35	3	PLAYBOY'S 45TH ANNIVERSARY PLAYMATE VIDEO CENTERFOLD	Paramount Home Video	Dist. PBVC305	Jaime Bergman	1998	NR	19.95
26	32	10	SOUTH PARK: VOLUME 4	Rhino Home Video	Warner Home Video 36556	Animated	1998	NR	14.95
27	RE-ENTRY		PLAYBOY'S ASIAN EXOTICA	Paramount Home Video	Dist. PBVC336	Various Artists	1998	NR	19.95
28	30	9	SOUTH PARK: VOLUME 5	Rhino Home Video	Warner Home Video 36557	Animated	1998	NR	14.95
29	21	7	TORI AMOS: THE COMPLETE VIDEOS OF 1993-1998	Atlantic Video	83154	Tori Amos	1998	NR	19.95
30	24	66	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video	Warner Home Video M201011	Animated	1966	NR	14.95
31	22	8	BILLBOARD DAD	DuckTale Video	Warner Home Video 36519	Mary Kate & Ashley Olsen	1998	NR	19.95
32	23	30	SPACE WORLD	Columbia TriStar Home Video	02018	Spice Girls	1997	PG	19.95
33	NEW		METALLICA: CUNNING STUNTS	Elektra Entertainment	42002	Metalllica	1998	NR	19.95
34	35	35	IT'S A WONDERFUL LIFE	Artisan Entertainment	20623	James Stewart Dorothy	1946	NR	19.95
35	29	21	JERRY SPRINGER: THE BEST OF	Real Entertainment	6509	Jerry Springer	1993	NR	14.95
36	34	28	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video	Universal Music Video Dist. PBVC300	Various Artists	1998	NR	19.95
37	NEW		SPICE GIRLS: LIVE AT WEMBLEY	Virgin Music Video	2-139	Spice Girls	1993	NR	19.95
38	29	21	JERRY SPRINGER: TOO HOT FOR TV!	Real Entertainment	6502	Jerry Springer	1998	NR	19.95
39	37	7	1998 WORLD SERIES CHAMPIONS A YANKEES	PolyGram Video	1500573-7	Various Artists	1993	NR	19.95
40	39	6	THE ROLLING STONES: BRIDGES TO BABYLON: 1998 LIVE IN CONCERT	Elektra Rock Entertainment	Image Entertainment 4139	The Rolling Stones	1998	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ● RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ● RIAA platinum cert. for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail. ● RIAA platinum cert. for a minimum of 250,000 units or a dollar volume of \$14 million at retail for musically reissued performances, and at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/SP Communications.

Home Video

MERCHANTS & MARKETING

Recordable DVD Is Coming Soon

CEC NOTES: Philips Electronics and Pioneer each plan to have recordable DVD (DVD+R) devices on the market in 2000.

The Philips DVD+RW machine will record up to four hours of real-time programming from TV programs, camcorder tapes, and non-copyrighted video sources. In addition, the device will have an advanced editing feature that can be hooked up to a computer. It will be compatible with DVD and DVD-ROM players now on the market.

Pioneer's DVD+RW, demonstrated at the Jan. 7-10 Consumer Electronics Show (CES) in Las Vegas, offers 1.5 hours of recordability. However, its discs won't play on existing DVD and DVD-ROM units.

Next-generation Pioneer DVD players, however, are expected to include DVD+RW playback capability. The company expects to expand recordability to two hours.

Price points and release dates

won't set for either device, but Philips will target its product to the high-end videophile.

High-definition TV (HDTV) was all the rage at CES—and for those consumers ready to shell out \$70-\$100,000 for a new set, Thomson Consumer Electronics will supply an HDTV-DVD player to be marketed under the company's Proscan brand. It will include the Divx copy-protection technology to satisfy the studios' concerns.

Thomson will shop the technology to studios this year with the goal of having it, and HDTV-DVD software, available to consumers in 2000. A price point hasn't been determined.

THE SEARCH IS ON: Video Software Dealers Assn. (VSDA) chairman Mark Vrieling says that a committee is in place to find a new VSDA president following the resignation of Jeffrey Evens (Billboard, Jan. 16).

(Continued on next page)

SHELF TALK



by Eileen Fitzpatrick

Billboard

JANUARY 23, 1999

Top DVD Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating/Pos)	Label	Distributing Label, Catalog Number	Principal Performer
1	NEW		ARMAGEDDON PG-13 (29-95)	Touchstone Home Video	Touchstone Home Entertainment 41657	Bruce Willis Rick Atkins
2	NEW		OUT OF SIGHT PG-13 (34-95)	Universal Studios Home Video	20340	George Clooney Jennifer Lopez
3	1	3	BLADE PG-13 (34-95)	New Line Home Video/Warner Home Video	N4685	Wesley Snipes
4	2	4	LETHAL WEAPON 4 PG-13 (34-95)	Warner Home Video	16075	Steven Seagal
5	3	2	THE AVENGERS PG-13 (24-95)	Warner Home Video	15873	Ralph Fiennes Uma Thurman
6	4	4	THE NEGOTIATOR PG-13 (24-95)	Warner Home Video	16750	Samuel L. Jackson Bruce Willis
7	6	4	DEEP IMPACT PG-13 (29-95)	Paramount Home Video	33382	Morgan Freeman Robert Downey Jr.
8	5	6	THE MASK OF ZORRO PG-13 (29-95)	Columbia TriStar Home Video	62169	Antonio Banderas Anthony Hopkins
9	NEW		DISTURBING BEHAVIOR PG-13 (24-95)	MGM/UA Home Video/Warner Home Video	67432	Kate Winslet
10	7	5	SIX DAYS, SEVEN NIGHTS PG-13 (29-95)	Touchstone Home Video/Buena Vista Home Entertainment	10018	Harman Ford Anne Heche
11	8	7	GOZZILLA PG-13 (24-95)	Columbia TriStar Home Video	23129	Matthew Broderick Halle Berry
12	10	7	GONE WITH THE WIND PG-13 (29-95)	MGM/UA Home Video/Warner Home Video	06311	Clark Gable Vivien Leigh
13	12	7	TOP GUN PG-13 (29-95)	Paramount Home Video	16927	Tom Cruise Val Kilmer
14	17	7	U.S. MARSHALS SPECIAL EDITION PG-13 (29-95)	Warner Home Video	15625	Tommy Lee Jones Wesley Snipes
15	11	5	GOO WASHING COLLECTION PG-13 (29-95)	Miramax Home Entertainment/Buena Vista Home Entertainment	10026	Ben Affleck
16	16	7	CITY OF ANGELS SPECIAL EDITION PG-13 (24-95)	Warner Home Video	16320	Nicolas Cage Julia Roberts
17	5	7	AUSTIN POWERS PG-13 (24-95)	New Line Home Video/Warner Home Video	24577	Michael Myers Elizabeth Hurley
18	5	7	BASEKETTALL PG-13 (34-95)	Universal Studios Home Video	20430	Tom Cruise Madonna
19	13	7	LOST IN SPACE PG-13 (29-95)	New Line Home Video/Warner Home Video	16822	William Hurt Gary Oldman
20	6	7	THE HUNT FOR RED OCTOBER PG-13 (29-95)	Paramount Home Video	32020	Sean Connery Cate Blanchett

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TOP-SHELF PRODUCT

(Continued from page 52)

of endings to movies, DVD releases will "take more examination."

To that end, the BBFC has increased its number of examiners from 14 to 20. Despite this, some industry executives are concerned about a logjam of products awaiting classification. "It took long enough when it was just VHS," says one. "I hate to think what will happen with DVD."

As far as the political arena is concerned, Laurie Hall, secretary general of the Video Standards Council, says that 1998 was "relatively quiet" following the furor caused in 1997 by Parliament member (MP) David Alton over violence in videos. That year, he tried to introduce some of the most restrictive video legislation anywhere in Europe.

Hall is full of praise for the Labour government, which, having promised a much more proactive relationship with the video industry last year, has settled into a routine of dialogue. This open attitude has headed off the kind of tabloid headlines that had characterized the industry's dealings with the conservative politicians.

"They listen; they ring up," says Hall. "We can ring up and head off potential problems behind the scenes."

This doesn't mean that the relationship can't be strengthened further, says Austin Mitchell, Labour MP and vice chairman of the All Parliamentary Media Group. He acknowledges the central role of video, even dubbing it, in a phrase that echoes Prime Minister Tony Blair, "the people's medium par excellence."

Referring to the legislative results obtained as a result of briefing MPs about the effects of video piracy, Mitchell says, "The video industry must keep in touch; we [MPs] don't, frankly know enough about video and the massive contribution it makes. [We] need education."

SHELF TALK

(Continued from preceding page)

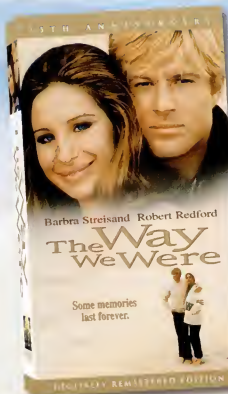
The search committee will be co-chaired by Tom Warren (a former VSDA vice chairman and a member of the committee that hired Evis in 1994) and Blockbuster's John Antico. Other members include Hastings Entertainment's John Marmaduke; Ingram Entertainment's David Ingram; Monty Winters of Club VHS Movie Superstore in Arundale, N.C.; John Nucifora of Chimney's Video Superstore in Cicero, N.Y.; and former VSDA chairman Gary Ross of Media Play. Ross was also on the Evis committee.

With the exception of Ross and Warren, all are VSDA board members. The committee's first meeting will take place at the association's annual Regional Leaders' Conference, Jan. 22-24 in Los Angeles.

Vrieling says the first order of business will be hiring an executive search service to assist the committee in screening candidates. To date, Vrieling says only one candidate has officially tossed his hat in the ring—former video retailer and VSDA board member Gary Messenger.

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JANUARY

Jan. 15-17, **SECOND Southwesterly Florida Songwriters Festival**, Fort Myers, Fla. 941-283-5166.
Jan. 17-19, **David Coursey's Showcase '99**, Sheraton Hotel & Marina, San Diego. 888-13-UPSIDE.

Jan. 19, **Technophy: The Surrender Of Culture To Technology Seminar**, presented by Neil Pedron, Board Auditorium, University of Southern California, Los Angeles. 213-740-2167.

Jan. 23, **Backstage Pass Seminar**, presented by Silver Living Entertainment, Georgian Terrace, Atlanta. 888-636-8086.

Jan. 23, **Music Publicity Seminar**, hosted by Gary Baker and Sherry Nordling, University of California, Berkeley, Westwood, Calif. 819-825-0611.

Jan. 23, **Entertainment Career Marketplace**, Grand Salon in the Student Union, California State University-Northridge, Northridge, Calif. 818-677-2130.

Jan. 24-28, **MIDEM '99**, Palais des Festivals, Cannes. 212-589-4220.

Jan. 24, **A History Of Women In Rock Concert**, benefiting Area Population Group, Madison Square Garden, New York. 646-491-4141.

Jan. 25, **The Artist's Way At Work** with Mark Bryson, 12-week workshop, Bodhi Tree Annex, West Hollywood. 310-470-3635.

Jan. 25-28, **Comet Conference**, Convention Center, Washington, DC. 900-545-0300.

Jan. 27-28, **Online Advertising '99**, Le Meridien Hotel, New Orleans. 800-647-7600.

Jan. 28-31, **1999 National Assoc. Of Music Merchants International Music Market**, Convention Center, Los Angeles. 800-757-NAAM.

Jan. 28-31, **Emotional Mood and Musical Structure in U.S. Bach's Cantatas**, presented by Thomas Spier, Harmony House, Troy, Mich. 248-398-0242.

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FEBRUARY

Feb. 4, **Children's Music Explosion**, panel sponsored by the New York chapter of the National Academy of Recording Arts and Sciences, Children's Museum of Manhattan, New York. 212-265-5440.
Feb. 4-15, **Seventh Annual Pan African Film & Art Festival**, Magic Johnson Theatre, Baldwin Hills, Calif. 213-956-8221.

Feb. 6, **21st Annual Tokyo Video Festival And Awards**, Garden Hall of Elks Garden Plaza, Tokyo. 045-540-1489.

Feb. 10, **Nashville Music Awards**, Ryman Auditorium, Nashville. 615-321-2808.

Feb. 10-11, **1999 Live Show And Awards**, Alexandra Palace, London. 0181-540-6111.

Feb. 11-13, **ottavafest '99**, sponsored by Nashville Entertainment Assoc., various venues, Nashville. 615-327-4308, ottavafest.com.

Feb. 13, **18th Annual Brazil Carnaval '99**, Pal.

ladium, Los Angeles. 213-634-7811.

Feb. 13, **Beethoven's Operatic Angel**, presented by Thomas Spier, Harmony House, Troy, Mich. 248-398-0242.

Feb. 14, **30th Annual NACMP Image Awards**, presented by the National Assoc. for the Advancement of Colored People, Civic Auditorium, Pasadena, Calif. 923-397-2454.

Feb. 22, **MusCares Person Of The Year Dinner**, honoring Steve Norwood, Century Plaza Hotel, Los Angeles. 310-491-8816.

Feb. 23, **REPLACES Europe**, Meise, Vienna. 914-328-9157.

Feb. 24, **41st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-593-3777.

Feb. 25, **Rhythm & Blues Foundation's 10th Annual Pioneer And Lifetime Achievement Awards**, Sony Studios, Los Angeles. 310-854-1111.

LIFELINES

BIRTHS

Boy, Jacob Scott, to Jennifer Hendrix and Scott McCrory, Oct. 31 in Nashville. Mother is a member of Star Song vocal group Sierra.

Girl, Lucinda Hope, to Noelle and Gary L. Gilbert, Dec. 14 in Los Angeles. Father is an attorney at Baker & Hostetler. He represents James Taylor, k.d. lang, Pat Benatar, George Benson, and Kenny G, among others.

Boy, Asher, to Annie and Steve Yanovsky, Dec. 15 in New York. Father is director of sales at Blibox, a division of TVE.

Boy, Reikman, Daivid, to Aya and David Reikman, Dec. 23 in Los Angeles. Mother is assistant to Japanese pop star Anri. Father is a Grammy-winning producer/engineer/mixer.

DEATHS

T.D. Bell, 76, of prostate cancer, Jan. 9 in Austin, Texas. Singer/guitarist Bell was a major performer in the '70s. Walker style, was a fixture on the Austin club scene since the '40s. He recorded locally during the '50s but attained his greatest fame after he began appearing regularly with his late partner Ernie Beavers at Austin's Continental Club in the late '80s. Bell & Beavers' 1990 Spinlet Records album, "It's About Time," was a WC. His only award from the Blues Foundation. Bell is survived by his wife, Virginia, six children, 11 grandchildren, and three great-grandchildren.

Fabrizio De Angelis, 68, of cancer, Jan. 11 in Milan ([see story p. 48](http://www.fox.com)). The Italian singer-songwriter began recording in 1958 and achieved his

first commercial success in 1965.

Nineteen albums followed, the last being 1997's "Mi Innamorato Di Tutto" on BMG Ricordi. He was known for his anti-establishment lyrics and for his mixing of world music with the folk music native to his Genoa hometown, a style showcased on his 1996 hit album "Anime Salve."

GOOD WORKS

PUT THE FIRE OUT: A fire devoted

to the cause of former Holly-wood Reporter music editor and BRE magazine editor Ruth A. Robinson and her children on Christmas Eve. As she had no insurance, and her husband has been set up to help her and their family get back on their feet. Donations can be sent to 8721 Santa Monica Blvd., #134, Los Angeles, Calif. 90069. Contact: Cheryl Dickerson at 310-289-6287.

ON BOARD: The Levi's No-Core

tour has made BOARD AID its official charity and will donate some of the ticket proceeds from its next tour to the HIV/AIDS charity. The next series of events starts in February in San Diego and will end in March in the Northeast. Contact: Transworld Media at 760-722-7777.

RADIO-FRIENDLY: Priority

Records will release "The Best Of Rockline" Jan. 26 with live tracks by the Wallflowers, the Verve Pipe, Lenzy Kravitz, Better Than Ezra, and the Dishwells. A portion of the sales will be donated to MusCares. Contact: Shelli Andranigan at 818-507-0221.

MUSIC LAND: The Segerstrom

family has donated approximately six acres of land to the Orange County (Calif.) Performing Arts Center. A 1,800-seat concert hall, a 500-seat music hall, visual arts center, and a central plaza will be built on the land. Contact: Greg Patterson at 714-556-2122 ext. 269.

FOR THE RECORD

Mark Woodward is Latin music buyer for the Camelot and Spec's chains. His name was on the list in a story on holiday sales in the Jan. 9 issue.





He Sings On A Day Like Today. Hot AC WYXR (Star 104.5) Philadelphia recently invited 500 listeners to join morning host Harvey Glass for a performance by Bryan Adams at Philadelphia's Theatre of the Living Arts. His performances included hits "Cuts Like a Knife," "Summer of '68," and "Have You Ever Really Loved A Woman?"

U.K. Firm Develops Online Delivery Of Singles To Radio

This story was prepared by Mike McGeevee, programming editor of Music & Media.

LONDON—U.K.-based media company Independent Media Distribution (IMD) hopes to revolutionize the way new singles are distributed to radio programmers in this country.

The firm has developed a system, dubbed FASTRAX, which will digitally deliver, via ISDN, new releases in broadcast-quality sound directly to programmers' desktop computers. On arrival, the tracks are flagged on their screens. The material can be archived and/or downloaded for consideration at playlist meetings and, ultimately, for air use.

While a similar technology using satellite delivery has already been employed in the U.S. for major radio releases—in an attempt to halt the leaks that still exist with traditional Federal Express CD promo delivery—IMD hopes to create a new standard in the way radio obtains new music in the U.K.

Its recent advances in the delivery

of commercials to radio led to research and development of the new service. A trial run of FASTRAX is scheduled to be conducted early in the year with the EMI Radio Group. Unlike the satellite distribution of tracks for U.S. radio, the system is designed to provide additional information in the form of a text file that supplies artist information, tour dates, interview availability, bar codes, and publisher and copyright details.

Programmers will also be informed of changes in release dates, a perennial problem for them. In addition, information will be fed back to IMD on exactly when a programmer downloads the track. That info can then be continuously relayed back to the record company, independent promotion company, or distributor. Programmers can also request additional information on a release.

IMD sales director Gary Johnson says talks with labels about FASTRAX have been encouraging: "Record companies are faced with

(Continued on page 92)

Brokers Still Bullish On Acquisitions

This story was prepared by Jeff Silberman, managing editor of Top 10 Airplay Monitor.

According to brokers who find and help consummate radio station acquisitions, their business will be as good, if not better, in 1999. Even if there isn't a mega-deal this year, the majority of these brokers foresee plenty of sales in medium and, especially, small markets.

Even the "big three"—CBS, Clear Channel/Jacor, and Chancellor/Capstar—are expected to be busy swapping stations to meet Federal Communications Commission/Department of Justice guidelines, while expanding in such ancillary areas as outdoor advertising and international acquisition.

Unless the economy takes a major downturn, the radio acquisition business will continue to be robust, because a bevy of new parties still wants to get into ownership at a time when available quality stations are few and far between.

"The pace [of station acquisitions] in 1999 looks to be on par with '98," says Kelly F. Callan, VP of Kall & '98. "Radio and TV have been resilient to economic downturns, and that will continue this year, which should make '99 an even better year than '98."

"This affects not only radio, but related industries down the line," adds Robert K. Whyte, VP of Daniels & Associates. "Every time radio groups merge, spinoffs flourish, be they new consultancies or service businesses. People come up with new and better ways to run their businesses. Because of that, even if there's not a huge boom in radio acquisitions in 1999, the growth in the industry will continue."

VIEW FROM THE TOP

If anything is slowing in corporate radio, it's the incidence of major group buyouts. "The majority of big-time consolidation has occurred," notes Gary Stevens of Gary Stevens & Co.

"There will be a few trades here and there, where the majors fill in some markets" up to levels mandated by the Federal Communications Commission and the Justice Department, adds Larry Patrick, president of Patrick Communications. "There's just not as many stations out there to buy."

But the three titans won't be sitting on their hands, either. "The big three would still like to get bigger," Callan notes. "They'll find a way to do that, even if it means going into medium and smaller markets. Consolidation there will go at a pretty fast clip."

"There will be plenty of opportunities for the big to get bigger," adds Michael Bergner of Bergner & Co. "They'll acquire spinoffs from majors that divest themselves of stations in

run their companies. There's the question of who runs the merged entity. These 'mergers' are never a merger of equals; someone has to win, and someone has to lose. Why would a [person like Emmis chairman] CEO Jeff Smulyan want to play second fiddle?"

All the brokers note that the mid-level players are exceptionally well-run. "These companies can prosper indefinitely, because they have great management, good balance sheets, and put great products on the air," Whyte says. "Emmis is totally plugged into New York and Los Angeles. They're making great money; there's no reason to lose their independence."

"There's always a belief that at some point, some of the remaining independents will conclude that it'd be better to sell out," Stevens says. "The big question will be, just what constitutes a critical mass? Jerry Lee's WEBB Philadelphia does very well. Emmis doesn't have a lot of stations, but what they have are doing well on the right places."

"If a company can build a cluster in just one market, it doesn't matter if it's anywhere else," Bergner adds. "It's the king of that market, and I'll easily prosper."

SMALL-MARKET CLUSTERS

Expect most of the action in 1999 to be in the smaller markets. "You're going to see more Cumulus-type companies emerging," Whyte says. "They'll be developing on a regional basis. I'm talking to guys in the Northeast who want to do what Bud Foxen did in Florida, amassing a lot of little stations to build a platform, then going from there."

"Because the major and most medium markets are pretty sewn up, mid-level groups such as Citadel, Saga, and Connoisseur are looking to build new clusters in small markets," Patrick adds. "That's why Saga went

(Continued on next page)

'There will be plenty of opportunities for the big to get bigger'

markets to meet ownership caps. Now they'll buy into smaller markets, getting tremendous multiples on the stock in exchange for the cash flow."

"There seems a propensity among the remaining behemoths to trade directly with each other," Stevens notes. "That, in effect, makes the broker become a rep for the buyer, instead of a facilitator for both parties."

STUCK IN THE MIDDLE

Beneath the big three are major groups like Emmis, Greater Media, Saga, Susquehanna, and Jefferson-Pilot. Could one or more of them merge and become the fourth major in '99? "I don't see it," Patrick says.

"If you just look at the numbers of stations and revenue, it might make sense on paper. But there are major philosophical differences in how they

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He's Been Around The Block, But WCKX's Joey McIntyre Is Back With A New Enthusiasm

HANGIN' TOUGH: It wasn't so long ago that Joey McIntyre was a fixture on the covers of magazines like Bop and 16 as the youngest member of the biggest teen-idol group in history, New Kids On The Block.

But the better get some new head shots taken. With the release of his first solo single, "Stay The Same," on the new Columbia imprint C2, McIntyre is launching a second chapter in what's already been one of the more eventful careers in music history. In the single's first week of release, airplay clicked at 35 top stations nationwide, while industry buzz around the nation is mounting by the day. McIntyre's debut album, which features all new material written by the artist, is due March 2.

"We wanted to make sure we debuted with a hit that will define the label," says Columbia senior VP of national promotion Jerry Blair. "I also think the album has a great diversity to it. It will be able to cover all of our formats, with adult, young-learning, and multi-format records. I think Joey has a great shot."

McIntyre certainly has an unblemished history on his side. For anyone just coming out of the kidnapo era after a decade underground, New Kids On The Block were a quintet of Boston-based teens whose instantly singable musical blow pop, clean-as-a-sift image, and signature dance steps stirred a furor with young America comparable only to Beatles mania a few decades earlier.

NKOTB's string of smashes began in 1988 with "Please Don't Go Girl," a top 10 hit on The Block's first album (McIntyre sang lead on it; it's his favorite among the group's songs). The New Kids also included the No. 1 tracks "Step By Step" and "Hangin' Tough." In all, the outfit scored 10 top 20 hits, nine of them slapping into the top 10.

The group set what's now the music-industry standard for retail tie-ins. Every imaginable household or school product—from toothbrushes and bubble gum to bedspreads and notebooks—was stamped with its name and likeness. At the time, the group's brand name was said to have been as recognizable—and valuable—as Bayer.

Now 26, with a striking face that shows no signs of teen-idol wear, McIntyre reflects on his days with little hesitation. He acknowledges his accomplishments but also admits that with what became an insane level of fame, the music got lost.

"I consider it another whole life," he says. "There were a lot of fun times, but when it got real crazy and out of hand, all you wanted to do was get away from it. Everyone came out of that whole craziness alive, and you can't be afraid to move on."

"The best part of that fame was when it was all about performing, just us and the crowd," he adds. "It was

like a basketball team trying to win a world championship. The worst was when we started to lose that, when all of the outside stuff began to affect us. We're only human; there was no way it couldn't impact us at such a young age."



by Chuck Taylor

(Die-harder note: Here's the scoop on the other four New Kids. Jordan Knight is in the studio preparing his solo debut, due this year; film star Donnie Wahlberg has just completed his 10th movie, which also features Bruce Willis; Danny Wood works behind the scenes with a Miami production company; and Jon Knight is "totally out of the business" and involved in real estate.)

In the years that followed the group's 1993 split, McIntyre dabbled in acting, with a couple of films (including "The FantaSicks") and theatrical productions to his credit. But "it wasn't going that well," he says. "I scraped the bottom. I wasn't doing anything crazy, but I just didn't know what I wanted to do."

Obviously, he still had the music in him. To pass the time, McIntyre



began writing and arranging songs in the standards genre.

"I grew up doing big-band music and listening to Frank Sinatra and Nat 'King' Cole with my father," he says. "I started arranging songs with this guy, and I wrote a few in that vein. It kind of got my juices flowing. I didn't know I could do it myself."

"At this point group member and good friend Wahlberg suggested that he try writing some pop tunes. McIntyre says he responded, "Oh, no—I'm not going back into the fire."

But he relented, and "the next thing you know, I had a bunch of pop tunes, and it was cool."

"I got a great manager, told fans what I was doing, and decided to do it myself," he says. In the meantime, he visited with a number of old friends at local top 40 WCKX (Kiss 108) Boston and asked the programmers to listen to the song "Stay The Same," co-written with Joe Carrier and produced by Carrier, Walter Afanador, and Dan Shea.

Not only did they agree—they were so excited that the sweeping power ballad that it went on the air the next morning. The phones were flooded. It aired again in the afternoon; more phones went crazy. By the next day, it had become the station's most requested song.

"The New Kids had a reputation and a history with the station," says Kiss PD John Ivey. "So here's a guy with a big fan base because of his old group who's still in his mid-20s—the same age as Backstreet Boys and 'N Sync. He's one guy with the same sort of music." Ivey says that because NKOTB's original fans are now in their late mid-20s, the station could see McIntyre "having potential both with the younger and upper end." Since "Stay" was added on the station Nov. 2, 1998, it has remained the top request.

Due to the song's success in Boston and buzz growing in pockets around the country, a bidding war began among the major labels; Columbia was selected to try to conjure the magic all over again.

Says Charlie Walk, VP of national pop promotion at Columbia, "As long as top 40 radio is based on female listeners, we have to give the audience what they're demanding. Right now, that's going to be Joey McIntyre."

It's too early to tell if nationwide audiences will indeed catch Joey fever, but already some stations are giving the single as much as 31 spins a week.

"The song is more unique-sounding than your average formula ballad. It feels bigger with the production behind it," says Pete DeGraaf, music director at top 40 WXLX (XL 106.7) Orlando, Fla. "You can never predict, but this could be one of the biggest records of the year, based on the elements. He's on a formidable label that knows what he's about. He has a history. And it's a different type of song—a structured, mature sound from a guy that knows what he's taking."

For McIntyre, so far the ride has been fun. "I'm doing radio [visits] now, and it's really fun," he says. "It comes comfortably to me, and there are lots of fans showing up, and the calls are great. But I'm not really putting my expectations on it. The vibe is good, and people are digesting the record, and they're getting it."

"I'm enjoying it now, but I'm not crazy over it," he adds. "I want to maintain an even keel, to just sing my songs and enjoy it. I just hope I can get off the beat and have a chance. I'm excited to take that challenge and see what happens."

Top 40 Tracks

T.	WKS.	WKS. ON CHART	WKS. IN TOP 40	WKS. IN TOP 10	WKS. IN TOP 100	TRACK TITLE	ARTIST
						No. 1	
1	1	1	9			LULLABY	SHAWN MULLINS
2	2	2	9			SAVE TONIGHT	EAGLE-EYE CHERRY
3	4	4	9			HAVE YOU EVER?	BRANDY
4	3	3	9			HANDS	JEWEL
5	5	5	9			JUMPER	THIRD EYE BLIND
6	6	6	9			ANGEL	SARAH MCALCHAN
7	8	8	9			SLIDE	GOO GOO DOLLS
8	9	9	9			MIAMI	WILL SMITH
9	7	7	9			IRIS	GOO GOO DOLLS
10	12	12	9			GOOD MORNIN' HAD A LITTLE MORE TIME ON YOU	"N SYNC
11	14	14	9			LATELY	DIVINE
12	11	11	9			MY FAVORITE MISTAKE	SHERYL CRINE
13	17	17	9			DOO WOP (THAT THING)	LAURYN HILL
14	13	13	9			TOUCH IT	MONIE HAM
15	10	10	9			I'LL BE	EDWIN MCCAFF
16	18	18	9			FROM THIS MOMENT ON	SHANIA TWAIN
17	15	15	9			TAKE ME THERE	BLACKSTREET & MYA FEAT. BUNNY BLINK
18	15	15	9			ONE WEEK	BARENKED LADIES
19	26	26	9			BABY ONE MORE TIME	BRITNEY SPEARS
20	20	20	9			TOO CLOSE	NEXT
21	24	24	9			I'M YOUR ANGEL	R. KELLY & CELINE DION
22	28	28	9			YOU GET WHAT YOU GIVE	NEW RADICALS
23	22	22	9			INSIDE OUT	EVE 6
24	21	21	9			REAL WORLD	MATCHBOX 20
25	29	29	9			BACK TO GOOD	MATCHBOX 20
26	16	16	9			THANK U	ALANIS MORISSETTE
27	30	30	9			IT'S ALL BEEN DONE	BARENKED LADIES
28	36	36	9			BELIEVE	CHER
29	25	25	9			ARE YOU THAT SOMEBODY?	ALYSHA
30	23	23	9			CRUSH	JENNIFER PACE
31	RE-ENTRY	3	3			ANGEL OF MINE	MOTICE
32	33	33	8			LUV ME, LUV ME	SHAGGY FEATURING JANET JACKSON
33	38	38	8			I HAVE TO GIVE	BACKSTREET BOYS
34	32	32	8			BECAUSE OF YOU	98 DEGREES
35	RE-ENTRY	7	7			HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN
36	39	39	8			CAN I GET A JAZZ FEAT. AMIL OF MAJOR COINZ AND JAZZ	MAJOR COINZ
37	31	31	8			DON'T WANT TO MISS A THING	AEROSMITH
38	NEW	1	1			EVERY MORNING	SUGAR RAY
39	40	40	8			THE POWER OF GOOD-BYE	MAIDONA
40	35	35	8			CLOSING TIME	SEMISONIC

ONLINE DELIVERY OF SINGLES TO RADIO

(Continued from page 90)

covering a diverse market. They have a fundamental need to get their product out there quickly," he says.

Company operations director Rob Cole says, "With more than 8,000 releases a year, this system can help manage releases in their own time. It's simple logistics. FASTRAX helps the programmer keep up with what's going on. It's accessibility at the touch of a button. This is also the interactive dimension."

Besides the "verification trail" of tracking programmers as they down-

load releases, Johnson says the system has other benefits for the music industry. "Even though there is no substitute for CDs, FASTRAX has the potential to cut down on the duplication of product sent to the radio station," he says. "And it won't get 'lost' in the mailroom."

Paul Chandler, PD for the Essex County PD, which will test the system, says the radio conglomerates "seem to be the testing ground for FASTRAX and sharing our knowledge with other stations."

Van Halen Joins Trend Of Offering Videos Exclusively On The Web

VIDEO WEB WATCH: If there's still any doubt that people see the World Wide Web as an important avenue for music video promotion, consider this: There seems to be a mini-trend of artists offering their videos exclusively online.

Van Halen made its latest video, "Once," available only on its official Web site (www.vanhalen.com) on Jan. 5. According to the site, the move was prompted after the band's label, Warner Bros. Records, declined to release the video. (Warner Bros. confirms it has no plans to release it.)

The "Once" video, featuring tour footage of Van Halen, was directed and edited by David Bertinelli, who just happens to be the brother of Valerie Bertinelli, Eddie Van Halen's wife.

A Warner Bros. music video promotion executive, who asked not to be identified, is skeptical of how beneficial Van Halen's Web-exclusive video will be for the band.

"If you make a video and the company doesn't put it out, then I don't see anything wrong with putting it up on your Web site," the executive says. "But personally, I don't see the logic in doing it. I've never seen any videos on the Web look as good as they do on TV. And I don't think putting that video on the Web is going to sell more copies of the latest Van Halen album."

Van Halen was unavailable for comment.

It should be noted that despite the fact that "Once" is only being offered online, Van Halen's Web site is still asking viewers to request the video on MTV and VH1.

U2 is another band that had a Web-exclusive video offering with a video retrospective that featured animation and live-action photography (*Billboard*/B&E, Dec. 16, 1998).

"It was like an electronic press kit on the Internet," says PolyGram Group Distribution VP of new music Jim DeMaio. "That promotion was very successful for us."

"Of course, if you compare [videos] on the Web to what you can see on TV, what you see on TV looks better," McDermott adds. "But having [moving visuals] on a Web site is better than having a static page. Having a Web page with just text and still photos gets boring after a while. We had full cooperation from the band and their management, and they were pleased with the outcome. This kind of Web activity is the wave of the future."

ARISTOMEDIA CHANGES: Independent video promotion company Aristomedia has named three staffers to newly created positions: Kay Clary is now manager of media, Gary Conway is manager of marketing and promotions, and Kathi Atwood has been promoted from executive assistant to manager of operations. In addition, Aristomedia has named Mary White to the post of video promotion assistant.

by Carla Hay

LOCAL SHOT-SPOTLIGHT: This week's spotlight is on pop/R&B program "The Super Duper Slob-De-Bo Show," which has been on the air since 1997.

TV affiliate: The show's main affiliate is Charter Cable public-access TV in Norwalk, Calif. The program can also be seen on public-access cable TV in various other cities in Southern California. Program length: 30 minutes. Time slot: 10 p.m. Wednesdays; 5:30 p.m. Thursdays.

Producer: Rob Macdon.

Following are the top five clips for "The Super Duper Slob-De-Bo Show" for the week of Jan. 4.

1. Britney Spears, "Baby One More Time" (Jm)
2. Deborah Cox, "Nobody's Supposed To Be Here" (Arista)
3. R. Kelly & Celine Dion, "You're My Angel" (Jive)
4. Ed Quigg, "Houd 'N' Haoul" (Profile)
5. Brandy, "Have You Ever?" (Atlantic)

NASHVILLE
Lloyd's "Don't Wanna Know" clip was directed by Steven L. Weaver.
Joseph Sussone directed Deryl Miller's "A Sitter Ain't a Sister."
Claudia Carrone's "What's The Matter With You Baby?" was directed by Gerry Weaver.

OTHER CITIES
Austin, Texas, was the location for Bruce Robinson's "Desperately," directed by David McClister, and Monte Warren's "Someday," directed by James Freese.
Shannon Brown's "I Won't Lie" was directed by Steven Goldmann in Sausal, Calif.

FOR WEEK ENDING JANUARY 17, 1999

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
NEW ONES ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1. **Michael Montgomery**, "How Do I Feel" (L.M. M) 10
2. **Chase Carter**, "Alone In The Heart Of The Wilderness" (Ft. The Arrogant) 10
3. **Blackstreet**, "My Love" (A&M) 10
4. **Wycle D. Jean**, "The Love Train" (Jive) 10
5. **Blackstreet**, "My Love" (A&M) 10
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NEW ONES
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7. **Blackstreet**, "My Love" (A&M) 10

PREKOP

(Continued from page 11)

would have worked on guitar or organ. That changes the hierarchy of where the voice is."

So how does the solo album differ from the Sea And Cake's recordings? "I consider them part of the same lineage," explains Prekop. "I didn't have a real deliberate change in mind once I started writing on the guitar. They could have been Sea And Cake songs, too, [although] they would sound different in the end."

The divergent "production attitudes" of O'Rourke and McEntire, who produces the Sea And Cake, also changed the solo album's outcome, according to Prekop.

"I think [the two outlets] complement each other," says Thrill Jockey executive Bettina Richards. "Each shows the strength in his songwriting, and I think this will only help the Sea And Cake. We will work the two together."

The label will service the set to college radio and the few commercial radio outlets where it's

"I didn't have a deliberate change in mind once I started writing on the guitar"

been successful in the past, especially WXRT Chicago, where Thrill Jockey acts receive play on the regional music show "Local Anesthetic."

The show's host, Richard Milne, says of the Prekop effort, "I'm sure I'll play it—I've always loved everything Sammy's done. He's highly respected, and I think he's the most amazing vocalist."

At retail, Richards says the label has "had a lot of luck with the Sea And Cake in chains like Borders and at Amazon.com—places where the NPR crowd shops" and will target those outlets with Prekop's set.

Prekop and the album's personnel will be touring nationally beginning in March, booked by Flower Booking. Prekop is currently self-managed and without a publisher.

Josh Madell, owner of New York retailer Other Music, says the store does "really well with the Sea And Cake. All their fans are going to want Sam Prekop's album—it's similar, and you recognize the songwriting and the singing style. But it'll also appeal to fans of singer-songwriters, who might like this album because it's a little more straightforward than the band."

Prekop says that more solo music, possibly computer-aided, may be in his future. But the artist, who also painted the cover art for the album, has many other creative outlets to keep him busy. Richards says Thrill Jockey "would always encourage Sam Prekop to do whatever suits his musical fancy."

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TOP ACTS SET FOR GERMANY'S ECHO AWARDS

(Continued from page 8)

other for *schlager* and *volkswack*.

Moreover, last year Janke also noted greater demand for the artists who had performed on the show after the program's broadcast on TV a few days later.

Wolfgang Frause, of the Ham-

burger retailer Schallplatte am Möncheberggraben, agrees. "In individual cases, we recorded heightened demand for these artists, especially a few days later." On the other hand, the head of the WOM chain, Wolfgang Orth-

may, does not expect much impact on sales, as the songs that are performed are already top sellers.

A list of nominees in key national categories follows.

National male artist: Falco (EMI), Herbert Grönemeyer (EMI),

Peter Maffay (BMG Ariola), Xavier Naidoo (3SP/Epic/Sony), Westernhagen (WEA).

National female artist: Blümchen (edel), Doro (Mercury), Nena (Polydor), Nicole (Jupiter), Sabrina Setlur (Sony).

National band: Die Ärzte (Mokel Music/Universal), Boesche Motz (Virgin), Guano Apes (Guns/BMG Ariola), Modern Talking (Hansa/BMG Berlin), Pur (Intercom).

Male German pop artist: Howard Stern (Polydor), Udo Jürgens (BMG Ariola), Reinhard Mey (Intercom), Wolfgang Petry (Na klar/BMG Berlin), Roger Whitaker (BMG Ariola).

Female German pop artist: Claudia Jung (EMI), Vicky Leandros (White/BMG Ariola), Mireille Mathieu (BMG Ariola), Michelle (EMI), Marianne Rosenberg (Hansa/BMG Berlin).

German pop band: Bränner & Brunner (Koch), Die Flippers (BMG Ariola), Dieter Thomas Kuhn & Band (WEA), Guido Horn & Die Orthodogischen Struempfer (EMI), National newcomer Guano Apes (Guns/BMG Ariola), Bell & Candie (Hansa/BMG Berlin), Xavier Naidoo (3SP/Epic/Sony), Rosenstolz (Polydor), Thomas D. (Four Music/Columbia/Sony).

HMV MEDIA GROUP REPORTS A HEALTHY 2ND QUARTER

(Continued from page 6)

Pacific sales actually saw a 5.5% increase.

In Australia, says Giles, "after 10 years' hard work for the little reward, we're really grudging to think that we've really turned the corner on that business. In both Australia and Japan, we've seen like-for-like [second-quarter] growth close to 10%, which is a strong performance." "It's a little bit of a problem," he concedes. "We are continuing to see pretty serious sales declines, although it's not quite as bad as earlier in 1998." HMV has taken "quite radical actions" to reduce costs and protect profits, Giles adds.

As a result, "we're about level with last year's profits. We have had some support from some of our landlords; we're all in this together in terms of a longer-term partnership." He says that HMV remains "very committed" to the territory.

Giles also highlights Canada and Germany as territories where HMV has been successful and paid off. In Germany, the chain has just acquired a site for a superstore in Cologne, which will become HMV's fourth outlet in that country.

HMV Media Group was formed in March 1998 following the acquisition

of music merchant HMV and book-seller Dillons from EMI and the purchase of a second U.K. bookseller, Waterstones, from WHSmith. Currently, it operates 271 HMV stores across nine countries plus 208 bookstores, mainly under the Waterstones and Dillons names. The new, pro forma figures compare actual 1998 results with those that would have been posted jointly by the three elements in the last quarter of 1997.

Giles concludes by playing down recent speculation that a stock market flotation of the group is immin-

ent. When the group formed, it suggested that the flotation option could be looked at after 18 months, depending on performance. He says he sees no need to marry that view. "The important thing about this is that we're operating well within our borrowing facilities—we can choose our timing."

EMI and investment group Advent International each hold a 45.2% share of HMV Media Group. Says Giles, "EMI and Advent are both very committed to this business over the longer term."

DION, SMITH TOP AMERICAN MUSIC AWARDS

(Continued from page 6)

This issue, "Let's Talk About Love" jumped to No. 71 on The Billboard 200, while Dion's holiday album, "These Are Special Times," dropped from No. 25 to No. 37.

The show, which was broadcast live Jan. 11 on ABC from the Shrine Auditorium here, included performances by Third Eye Blind, Backstreet Boys, Alanis Morissette, Wyclef Jean and Babyface, Dixie Chicks, Brandy, K-Ci & JoJo and Next, Los Tigres Del Norte, Elvis Costello and Burt Bacharach, Cher, Master P and his Little Family, Go Go's, Dionne Farris (Coté), and Trisha Yearwood and Brooks.

A tribute to Billy Joel showcased "N Sync, 98 Degrees, Shawn Mullins, LeAnn Rimes, and Brian McKnight. "Although there weren't any particularly standout performances, playing at an awards show always seems to give a spike in those artists' sales," says John Artale, a buyer at the ITC store, Carnegie, Pa.-based National Record Mart chain.

"Usually these shows introduce people to successful acts in genres they normally ignore," Artale says. "Like when I saw Dionne Farris, I thought she might become interested in the Dixie Chicks. Some stores have reported an increased interest in this new Bluebird record, Cher, and Shawn Mullins."

Artale also notes that sales might not have as much effect on sales as usual, due to the weather. "Much of the Midwest and the East is covered in snow, and schools, malls, and boutiques often close early," he says. "It certainly doesn't encourage people to run out to buy a CD."

Musical division director of music marketing Scott Levin says, "The artists that have won are so popular that the weather is not as difficult to notice. In general, when an unexpected or long-shot artist wins, sales go through the roof."

A list of the winners follows.

POP/R&B
Favorite male artist: Eric Clapton (Reprise).

Favorite female artist: Celine Dion (550 Music/Epic).

Favorite band, duo or group: Aerosmith (Geffen).

Favorite album: "Big Willie Style," Will Smith (Columbia).

Favorite new artist: "N Sync (RCA).

Soul/R&B

Favorite male artist: Will Smith (Columbia).

Favorite female artist: Janet Jackson (Virgin).

Favorite band, duo or group: K-Ci & JoJo (OCCA).

Favorite album: "Big Willie Style," Will Smith (Columbia).

Favorite new artist: Lauryn Hill (Ruffhouse/Columbia).

COUNTRY

Favorite male artist: Garth Brooks (Capitol Nashville).

Favorite female artist: Shania Twain (Mercury Nashville).

Favorite band, duo or group: Alabama (RCA Nashville).

Favorite album: "Sevens," Garth Brooks (Capitol Nashville).

Favorite new artist: Dixie Chicks (Monument/Sony Nashville).

ADULT CONTEMPORARY

Favorite artist: Celine Dion (550 Music/Epic).

SOUNDTRACK

Favorite soundtrack: "Titanic" (Sony Classical).

RAP/HIP-HOP

Favorite artist: Master P (No Limit/Priority).

LATIN

Favorite artist: Enrique Iglesias (Fonovisa).

ALTERNATIVE

Favorite artist: Pearl Jam (Epic).

OTHER

Award of Merit: Billy Joel (Columbia).

IFC Enters Music Via Film Sets

BY CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C.—The curtain rises next month on the Independent Film Channel's (IFC) first foray into the music marketplace. Beginning in February, IFC/Hybrid Recordings will release six albums of music from films that will air on the cable network. The series will be branded under the moniker "In Your Ear," and titles will carry the IFC logo.

The project is the brainchild of music supervisor Alec Steyermark, who's producing as well as such filmmakers as Spike Lee, Ang Lee, Barry Sonnenfeld, and Jonathan Demme and whose IMI label is distributed by Hybrid.

Hybrid will release two albums per year for three years, beginning with a collection of alternative-leaning tracks due Feb. 9, that includes a new recording of Zane Campbell's "Post Mortem Bar," the much-in-demand anthem from "Longtime Companion"; Tom Waits' "Good Old World," from "Night On Earth"; Hub Moore & the Outsiders' "The Dixie Chicks from 'Trust'; Morphine's "Shells," from "Spanking The Monkey"; and the Pogues' "The Old Man Drag," from "My Own Private Idaho."

Although none of the featured films are brand-new, all will be in heavy rotation on the IFC and may have never had their own soundtrack. "We didn't see this as a standard compilation album but as a multiple series of releases that would take on a different character with each release," says Hybrid CEO Michael Leon. "Down the road, we plan to focus on various styles of music, whether it's themes or scores or jazz music."

"I wanted to put together a series of records that celebrates the indie approach to making films," says Steyermark. "There are all these great films the IFC is airing that have great songs, some of which you

can't get or that to me are really representative of cool artists that get involved in indie filmmaking."

Winning the track list encompassed screening more than 60 movies and working with various parties to secure song rights. "Part of it was finding music that went well together," Steyermark says. "And some of the tracks presented more of a challenge than others, but it was a record the directors, managers, and artists were behind, so we had a lot of help in persuading the labels."

Steyermark adds that he is considering creating special-edition soundtracks for films that have never had an accompanying album or film the IFC is producing as part of the "In Your Ear" package. "Not all six [titles in the series] will necessarily be compilations," he says.

Although Leon says the "In Your Ear" albums will have a different cachet than the superstar-driven projects that dominate the soundtrack market today, he notes that at least the first album will be priced under \$14 to give it a competitive edge. "Most soundtracks out there these days find a handful of superstar artists that have no relationship to the film and are put out as a parallel vehicle and excuse to cross-market. These albums are tailored to, frankly, a smaller audience, a more arts-oriented person, and something like a \$13.98 price point is probably more attractive to them," he says.

Sire, which distributes Hybrid, is keeping this target audience in mind as it maps out sales plans. "Based on our focus on retail nature of the record, we decided to go through [the Alternative Distribution Alliance] because they sell to more of the small niche accounts more directly," says David Meyer, Sire's vice president of direct marketing for Sire.

Sire has created counter boxes to help establish "In Your Ear" as a

brand. "People will see the promo on the Independent Film Channel... but this series is also going to appeal to people who don't watch the IFC, so it is important that it gets endcapped and put on the counter, as opposed to hidden in the soundtracks section," Miller says.

Winning the track list gave Steyermark the chance to be included on the album. "I've seen probably nine out of the 11 films on here and am a big fan of a lot of the artists and music. It's nice to see them all in one place," Moore says. "To be sandwiched between Tom Waits and the Pogues is a pretty good place to be."

The IFC is similarly enthusiastic about its initial move into music. "We'd like this to be part of our standard operating procedure every year," says Mark Lipsky, director of consumer marketing for the IFC and Bravo, both owned by Time Warner. "The most effective marketing aspect for us is that we are going to have this very intimately branded CD in record stores all over the country. It will be the only CD in the store that's part of the network in markets where we are on the air and also provide a great opportunity to build awareness in new markets."

The channel, which Lipsky says is available in 23 million U.S. homes, will tag airings of featured movies with a CD promotion and will begin airing direct-sales spots by the end of the year. It also will sell "In Your Ear" titles on its World Wide Web site (www.ifc.com) and may offer the new version of "Post Mortem Bar" for free to the owners of the simultaneous with the album's release.

Copies of the CD will be given away as a party favor at IFC's Sundance Film Festival party this weekend and the network is taking out a full-page ad in the issue of *Filmmaker* magazine that will be distributed at Sundance.

U.K.'S BRIT AWARDS GAIN IN GLOBAL STAYE

(Continued from page 8)

Acts confirmed to appear include Williams and the Manic Street Preachers. The Eurythmics will reunite for a special performance on the show, at which they will receive an award for outstanding contribution to British music.

Eagle Rock, which is in charge of international TV syndication, says that deals have been confirmed with ten of the key acts, including 11 from ten territories, including the U.S., where ABC will do the show (Billboard, Nov. 21, 1998). Japan (Fuji), Germany (Premiere), France (M6), Italy (Canale 5), Czech Republic (Prima), and Latin America (Fox).

To date, stations in 103 countries have bought the show, says the company, with another 20 or so deals still to be negotiated.

The ABC deal will involve the U.S. network taking to the Brits' organizers about timing and planning, says executive producer Lisa Anderson, but a heightened American presence doesn't necessarily lead to the demand for names familiar in the U.S.

"Contrary to expectations, [ABC] has been very supportive of our choice of bands," she says.

Production and production will be handled for the fourth year by Wise Baddah, which produces BBC Radio 1's live coverage of the event and is marketing the program to 40 countries.

Paul Connor, president of Virgin Records U.K. and chairman of the Brit Awards committee of the British Phonographic Industry for the second year running, says that the positive response to the show also reflects attitudes about British music.

"While it's a showcase for British talent, it also reflects what's been happening in the '90s," says Connor. "A lot of the music has come through this year—for example, Robbie Williams, whom you would never have expected to come out of a boy band like Take That."

The show has gained renewed confidence from successful awards ceremonies in the '90s, says Connor. "There was a time when the image of the Brits was tarnished," he says. "We've regained our rightful position, and now we need to blow our own trumpet a bit more."

Nationally, the Brits show is the key event in the first quarter, and it gets a lot of additional million units for labels and dealers, estimates Connor.

Notes Anderson, "Retail's been increasingly supportive of such events, as the show as, obviously, it sells records."

The change of sponsorship from PolyGram-owned direct mail operator Britannia Music to the credit-card-based Virgin Records (Billboard, Nov. 21, 1998) has added an extra dimension to the show's relationship with dealers, says Anderson.

Tony Grist, owner of the independent music store in Shoreham-by-Sea, Sussex, approves of the change. "It's got to be a bonus," he says. "Every indie hates anything to do with mail order; MasterCard should be better."

DEVELOPING ACTS TO GAIN?

Grist says the short-list of nominees held few surprises, not least because dealers vote on the Brits

committee. The show is more useful for developing acts reaching new audiences, says Grist. "I would imagine Gomez are going to get some more sales out of being there, they win or not—they certainly picked up when they won the Mercury Music Prize," Grist says. "I'll showcase them, but I don't know whether Robbie Williams will win, or whether the album as a result of being featured, and I wouldn't have thought that I'll sell that many more albums after that either. It's the breakthrough acts that benefit."

Clay Aiken, the 16-year-old, Danish yegro WEA/Gomez (Hut/Virgin), Manic Street Preachers (Epic), Massive Attack (Circa/Virgin). "Everybody seems to love him—all ages, both sexes," he says. "He's attractive; would film him, if he can sing; he can present. I think the nominations will help us sell more of his albums."

At the retail level, Anderson says, the presence of the new sponsor will be felt, with MasterCard-branded point-of-sale items in 2,500 retail locations. More than 600,000 Brits magazines will be distributed free to the show, and the event is expected to be announced shortly.

Last year's show pulled in an average of 6.6 million viewers, which meant it reached more than one out of every nine U.K. residents, and he is still the label's best tool for introducing acts to a mass audience. Both nominees and winners benefit from the show, labels say.

MANY RETAILERS URGE LABELS TO JOIN WEA IN SOURCE-TAGGING

(Continued from page 1)

placed on product by retailers; they're usually put on the outside of the CD package, which makes it easy for thieves to remove the tags and steal the product. Shrinkage is a major cost for music retailers, accounting for as much as 10% of sales.

In a letter dated Dec. 21, WEA announced that by March it will begin placing EAS tags inside the packaging of about 35% of CD units shipped to its company—including new releases and newly manufactured catalog product—with a list price equal to or greater than \$11.98. It also noted that the product will be shipped with the words "EAS" on the label.

It further stated that, for the time being, it won't place EAS tags inside cassettes, CD singles, or multiple-CD boxed sets.

Stephen Dreese, CEO at Boston-based Newbury Comics, applauds the WEA initiative. "It's excellent and long overdue," says Dreese. "Given WEA's leadership, it is very important that the industry take this within the next three months."

Similarly, Robin Blanchard, director of equipment and fixturation at Hastings Entertainment, says, "We need to be active." He encourages all of his vendor partners to join the initiative and help source-tagging become a reality throughout the industry."

Stephen Grist, executive VP at Tower Records/Video, says, "It was a gutsy move for WEA to be first, and I am waiting for the rest [of the majors] to come on board."

The Musicland Group also applauds

Virgin U.K. GM Mark Hutton says the third prestigious nomination for Gomez—which won the Technies Mercury Music Prize and best-new-comer honors at the Q Awards in 1998—will "help inject a third phase of fire behind the act." As the premier award show, the Brits will also help communicate the act's status to sister companies, says Hutton, "which is good for most of our Europe managing directors who join us at the awards."

Nominees in key national categories include the following: **British group:** The Beautiful South (Mercury), Catatonia (Blanco y negro WEA/Gomez), Hut/Virgin), Manic Street Preachers (Epic), Massive Attack (Circa/Virgin).

British album: "International Velvet" by Catatonia (Blanco y negro WEA), "Bring It On" by Gomez (Hut/Virgin), "This Is My Truth Tell Me Yours," Manic Street Preachers (Epic), "Mezzanine," Massive Attack (Circa/Virgin), "I've Been Expecting You" by Robbie Williams (Chrysalis/EMI).

British male, solo: Ian Brown (Polyden, David Hall Butler (Creation), Lyndon Bernard (EMI), Fatboy Slim (Mercury), Robbie Williams (Chrysalis/EMI).

British female, solo: Billie (Innocent/Virgin), Des'ree (Epic), PJ Harvey (Island), Hinda Hinds (Island), Billie Myers (Universal).

Assistance in preparing this story was provided by Tom Ferguson and Mike McGeever.

WEA's move, as does NARM, which responded in a statement that WEA's note to "their customers' demand will go a long way in assisting retail efforts to reduce theft and add to the bottom line of their customers."

HINDERED PROGRESS

Although NARM began trying to make source-tagging a reality back in 1986, it wasn't 1992, when the longbox was eliminated, that the trade association renewed its push to achieve that objective. But along the way, there have been a number of obstacles hindering the process, including two lawsuits aimed at preventing the industry from using Sensormatic's acousto-magnetic technology for the tags.

In January 1996, Checkpoint Systems, which owns a competing security system, filed suit against NARM, charging violation of antitrust statutes, breach of contract, and unlawful interference with current and prospective customers. In April 1997, Target, a Minneapolis-based discount department store chain that employs Checkpoint anti-theft technology, also filed suit against NARM.

Not until last summer, when PGD announced the initiative, in Carnegie, Pa., Bill Tittelbaum, chairman of National Record Mart, says that WEA's decision to ship product live creates operational problems. He says that the alarm problems will be eased after customers buy music product at stores that don't use Sensormatic as their security system; such merchants won't have the capability to

Producers' Exclusion From Brit Awards Spurs Formal Complaint

BY MARK SOLOMONS

LONDON—"The producers' body the Music Production Group (MPG), with support from the International Managers' Forum, has drafted a letter of complaint to the British Phonographic Industry (BPI), over its dropping of the producer category in this year's Brit Awards (Billboard/Japan, Jan. 12).

The MPG—formerly known as the British Music Producers' Association in the U.K. and a further 11,000 internationally through affiliates; its president is Sir George Martin. In the letter, currently being circulated to members to add their signatures, the MPG says, "We understand that the reason for excluding this category may be a perceived difficulty in identifying an outstanding producer when there is so much shared work and remixing involved in current recordings, but we are talking about the only behind-the-mix category in the Brits, compared with the technical categories in film and TV [awards] and the Grammy Awards. The latter have had no problem parading an array of producers to jointly receive awards."

Last year's Brit Award for best producer went to Hut/Virgin act the Verve, Chris Potter, and Youth

for their work on the Verve's "Urban Hymns."

A statement from LD Publicity, which is handling public relation duties for the awards, said, "The Brit Awards committee has decided not to longer to include the best British producer category. Multiple producers of an album are now a regular occurrence, and it has become increasingly difficult to honor one producer with accuracy."

Talking to Billboard, MPG chairman Robin Miller describes the BPI's move as "unbelievably arrogant" and "says that the exclusion of the producer category from TV coverage of last year's Brits was 'the thin end of the wedge.'"

QUALITY CONCERNS

"You can't have the 'front room' without the 'back room,'" he says, arguing that the increasing trend among artists toward self-production and the use of budget home-studio technicians contributed to a decline in the quality of U.K. music and lower overseas sales.

Miller says he would not now accept a reinstatement of some form of producers' award at this year's ceremony.

The BPI did not comment on the MPG letter.

ment, Dave Shoemaker, VP of business development at Checkpoint Systems, says, "We are looking at the issue." He declines to comment further. Target did not return calls seeking comment.

OTHER DISTIB PLANS

In a survey of other manufacturers, Richard Cottrell, president/CEO of EMI Music Distribution (EMD), says, "We are supportive of the move and we will have our capability ready for the fall period."

He says the company cannot implement source-tagging sooner because EMI is still reorganizing to supply chain to improve service and cannot move on the issue until that process is completed.

At Universal Music and Video Distribution, president Henry Drexler says the company is "pleased to hear" that WEA is beginning the process.

"We are in the middle of a discussion on that topic," he says, declining to comment further on the company's own plans.

Sony Music Distribution and BMG Distribution executives did not return calls seeking comment.

Not until last summer, when PGD announced the initiative, in Carnegie, Pa., Bill Tittelbaum, chairman of National Record Mart, says that WEA's decision to ship product live creates operational problems. He says that the alarm problems will be eased after customers buy music product at stores that don't use Sensormatic as their security system; such merchants won't have the capability to

deactivate the tags, which could then conceivably set off alarms at other stores that do use the technology.

"We already are targets of customer lawsuits over stopping shoppers when our security alarms are triggered," Tittelbaum says. "If the lawyers find out that Time Warner is responsible for the tag that triggered the alarm, there will be a feeding frenzy."

Similarly, Checkpoint's Shoemaker questions the wisdom of shipping product live.

"That is not the way it is done," he says. "Live tags could set off false alarms throughout the mall."

Dave Mount, WEA Inc. chairman/CEO, says that the company chose to ship product live because that was NARM's recommendation.

NARM chairman Paul Horowitz says that the organization commissioned member surveys that found "overwhelmingly" that the chains wanted to use live tags.

Mount adds that if live product "proves to be a problem, we can always re-evaluate that decision."

Tower's Grist says he has a different view. "I don't see the need for the cost of source-tagging? Considering that the industry has moved almost entirely to \$17.98 list pricing in the last year—which he says amounts to a price increase—the manufacturers should absorb the cost, he believes."

Mount declines to discuss price. The WEA letter closes by promising to provide further details as the company gets closer to the rollout.

PLAYERS BOOST PORTABILITY

(Continued from page 1)

called Audio, is applicable only to hand-holds that use the Windows CE operating platform.

At CES, Windows CE group product manager Phil Holden says the initial purpose of building audio capability into the company's hand-held computers was to allow voice recording and playback.

But it's especially interesting the evolutionary process is that people are looking more and more at the audio applications," says Holden. "To some extent, we could describe this as a lot of the most general of general concepts [audio and data devices]. What we do have already is a baby MP3 player."

In fact, as flash memory continues to drop in price, such devices will be able to hold several hours of music. A small Windows CE-compatible flash card that holds 100 megabytes of data is in the \$80-\$100 price range, according to Holden. With an average MP3 music file taking three to four megabytes, this means consumers could hold about two albums on a single card.

Meanwhile, last year IBM announced the "Traveler," the world's smallest hard drive, which holds 340 megabytes of information, the equivalent of several hours of MP3 music. The microdrive will be available this year.

At CES, Clarion announced it would offer the microdrive in later versions of its car stereo/CD hybrid, AutoC, which was released nationwide this month.

At the marketing manager Stephan Roth says the AutoC, which has a CD-ROM drive and flash memory card slot, is ideally suited for MP3 playback.

"You could conceivably go home, download 40 megabyte music files onto a compact flash card or burn onto a CD-ROM, and with a six-disc changer, you'd have hours of customized music for your AutoC," said Roth. Still, such devices are too costly to result in mainstream penetration. Clarion's AutoC costs \$1,299, while hand-held computers sell for several hundred dollars.

At CES, there also made a showing at CES with different versions of its portable MP3 device, the Yepp. In addition to a high-end model with built-in voice recording and playback, the company has 40 megabyte models. In January, the company introduced an MP3 recorder. This device, which does not require a computer, converts CD or DVD audio into MP3 files. A cradle that converts the device back to the original format, the Yepp and transferred the converted MP3 files into the portable player.

According to a representative, Samsung has no current plans to release these devices in the U.S. The company is currently in Korea.

Many executives attending CES, however, are wary of devices that don't take into consideration the concerns of intellectual property rights holders. "I'm not sure that's the direction we should be commended the Recording Industry Assn. of America (RIAA) and the Secure Digital Music Initiative (SDMI)" (Billboard, Dec. 26, 1998). The RIAA chairman, John F. Wheeler, said chairman/CEO Howard Stringer said, "Content providers must be sure that every recording device is not a potential factory for pirates. For the content creators, this is the technological

equivalent of safe sex: a digital recording device without proper protection is like a bun without the frankfurter.

"Sony, which demonstrated its eight-megabyte 'memory stick' at CES, had shown at previous conferences how new portable players might accommodate the stick to create exceptionally high-quality recordings."

"Audio is a direction we want to go in, but we need higher capacity and, as a content creator, copyright protection before we pursue it," says Sony Electronics director of corporate communications Mark Araki.

The RIAA is carefully eyeing such developments but hopes that SDMI will provide guidelines for making music to promote on these portable devices. The RIAA is still pursuing its lawsuit against Diamond Multimedia and its portable MP3 player, the Rio.

At CES, Sensory Science announced plans to launch a similar device in the second quarter.

"The action we're taking is SDMI, which is intended to address the reconciliation of all these new technologies with a commitment to building a legal and vibrant marketplace," says RIAA executive VP/general counsel Cary Sherman. "We have to reserve our right to decide whether or not to take legal action, but we're going to promote an environment so that legal actions are not necessary."

AN UNWIRED WORLD?

Though the industry may have its hands tied, the new wave of portable digital music devices, an even more evolved and interactive model hinted at during CES promises to offer another layer of challenge and opportunity.

Brian Gratch, executive director for Motorola's new automobile-based wireless Telematics Information Systems—featured at CES—says that the technology will enable on-demand music programming.

Telematics, which will be standard equipment on Mercedes-Benz S-Class Sedans in 2000, is being used mainly for global positioning and 24-hour roadside assistance.

Gratch, however, believes entertainment applications will be key in

Telematics' evolution.

"There is no reason why you can't ask, using voice recognition technology, ask for 'Shake Down Street,' have that request delivered wirelessly to a centralized server that has your profile information and what songs you have rights to contained on it, and have that song downloaded into your vehicle," says Gratch. "This isn't far-fetched technology; this isn't a pipe dream."

While there are still technological issues to work out, Gratch says a system using such services through Telematics will be available in less than three years.

"On balance, the idea is that a delay of more than about 20 seconds from request to delivery is unacceptable," says Gratch.

Another product, developed by Redwood City, Calif.-based Command Audio, is offering even greater portability.

The Command Audio hand-held device, which can hold six hours of spoken audio and offers upgrades from two to 10 hours, lets subscribers remotely access customized information and programming selected from content providers such as Fortune, Time, and Sports Illustrated.

To utilize the service, customers specify programming and create their own group of controls or the device. This programming is regularly updated.

Command Audio service costs \$15 a month. The \$199 receiver, which will be available at consumer electronics stores by midyear.

Though Command Audio director Danny Miller said it is conceivable, but not a goal of the company to have the service available on the RCA brand, will be available at consumer electronics stores by midyear.

OneHouse consulting firm founder Jim Griffin, whose clients include the RIAA and Microsoft, says the demand for mobile access to customized music is on the increase.

"People are getting addicted to Internet connectivity, and the music industry is now questioning the fact that addition wherever consumers go and whenever they want it."

CD Audio Units Displaced

BY PAUL VERNA

NEW YORK—Although the elusive technical specification for DVD Audio, originally scheduled to be issued in late 1998—is still weeks or even months away, audio hardware manufacturers appear ready to ever-to deliver products in the fledgling format.

Panasonic, Pioneer, JVC, Aiwa, Marantz, Onkyo, Sharp, and Philips were among the exhibitors showing prototype DVD Audio units at the Consumer Electronics Show (CES), held Jan. 7-10 in Las Vegas.

In addition, companies including Denon, Yamaha, Nakamichi, and TEAC pledged support for the concept of a "universal" player that could play DVD Audio, DVD Video, and CD titles, as well as discs in the Sony/Philips-proposed Super Audio CD (SACD) format.

To an extent, DVD Audio and

SACD are seen as rival technologies. DVD Audio is based on a higher-resolution form of Linear Pulse Code Modulation, the process behind CD, DAT, and other first-generation digital formats. SACD is based on Direct Stream Digital, a Sony/Philips audio-streaming technology.

However, CES reflects growing sentiment that next-generation audio players could accommodate both approaches to the format, as well as DVD Video and DVD-ROM—thereby creating a "triple threat."

"These platforms have the opportunity of being combined into a universal player that's not just DVD Audio and DVD Video but also SACD," says a source.

Along with an apparent warming of relations between the DVD Audio and SACD camps, the 99 edition of CES suggested a growing feeling

(Continued on page 100)

Despite Gains, Divx Having Tough Time wooing Retailers

BY EILEEN FITZPATRICK

LAS VEGAS—Bucked by enthusiastic retailers and million-unit player penetration levels, the open DVD dump took every opportunity to get its wet feet on the CES fourth-quarter sales celebration at the Consumer Electronics Show (CES), held Jan. 7-10 here.

Divx announced at the conference that more than 400 of its players were sold during its fourth-quarter national launch, as compared with an estimated 400,000 so-called open DVD players (the name used to distinguish those players that are not Divx-equipped). The DVD Video Group also reports that open DVD player penetration has reached 1 million units since the format's 1997 launch (Billboard, Jan. 16).

In spite of Divx's strong early showing, some retailers here remained unconvinced that consumers would purchase additional players on their Divx discs once the initial 48-hour viewing period is completed. Divx discs, which sell for about \$6, allow a 48-hour viewing period for the first 48 hours after purchase. Consumers may add extra days for an extra fee or choose to "unlock" the disc's content permanently for an extra charge.)

"We don't see customers coming in and asking for Divx—it's a non-event," said Hastings president/CEO John Marmaduke. "Consumers are excited about paying for content."

Museland vice chair Gil Waxman echoed Marmaduke's observation, adding that open DVD represents 30% of the chain's video business in some store locations. In total, DVD players sold nearly \$60 million in sales for Museland's 1,350 stores in 1998, Waxman said.

"Instead of having a debate about Divx and DVD, next year we'll be having a victory celebration because the voters have expressed their strong support for Divx," Waxman added.

Nor did Home Video president and chief open DVD proponent Warren Lieberfarb jokingly predicted that the Divx format would be "impeached" a year from now. In 1998, DVD technology paved the way for the format's debut. Lieberfarb also predicted that in three years, DVD player penetration would top 12 million units.

Despite the naysayers, the upbeat Divx contingent, led by Divx chairman/CEO Richard Sharp, continued to beat the drum for Divx as only an alternative format for consumers.

"The consumer has quickly grasped the concept that Divx is a feature and not meant to be a competitive format," Sharp said. "We're not going after the videophile; we're going after the SUV crowd."

Sharp is also chairman of Circuit City Stores, which is a joint partner in the Divx technology.

More than 75,000 Divx players were sold through Circuit City stores, with the remaining sold through Good Guy's 79 stores and a handful of specialty electronics stores, including Ultimate

Electronics, Future Shop, DOW Stereo/Video, Nationwide, and Sixth Avenue.

Early research reports from Divx buyers indicate that 80% said the Divx features was an "important" factor in their purchase decision, according to Sharp.

In addition, Sharp said that on average, buyers have purchased 11 discs per player. Divx discs are sold in DVD format. Divx players can accommodate both discs, while open DVD players will not play Divx discs.

Every Divx customer received five discs with his or her \$399 player; the premium accounted for a bulk of the \$55,000 Divx software units that were moved through to consumers during the fourth quarter. Sharp said the free disc offer will continue through February.

Divx had no estimates on how many purchases were yielding additional plays on their Divx discs once the initial 48-hour viewing period is completed. Divx discs, which sell for about \$6, allow a 48-hour viewing period for the first 48 hours after purchase. Consumers may add extra days for an extra fee or choose to "unlock" the disc's content permanently for an extra charge.)

DVD SALES SOAR

Backed by major advertising efforts from both hardware and software suppliers, open DVD software recorded its best quarter since the format launched in 1997. From Sept. 28, 1998-Jan. 3, 1999, open DVD software sales totaled 4.4 million units, according to VideoScan.

VideoScan's fourth quarter Total Box Office also offered five free discs at Best Buy, Good Guys, and Nobody Beats the Wiz and 13 free rentals at Hollywood Video and West Coast Entertainment. The success of the company's \$299 sale DVD player. Software suppliers Warner and New Line Home Video were also linked in the promotion.

In spite of the Divx vs. Goldfish marketing, Sharp remains optimistic about Divx's future. "The momentum is clearly with us, and these numbers are beyond just seasonal trends," he said.

However, he said that no additional retailers or studios have agreed to carry or release product on Divx. To date, seven studios are releasing Divx product. The main

streamline of Divx product is Video and Columbia TriStar Home Video, which also release most of the DVD product available.

HARDWARE OPTIMISM

But hardware supplier Thomson Consumer Electronics is clearly on the Divx bandwagon.

(Continued on page 100)

MUSICLAND LAUNCHING FOUR WEB SITES

(Continued from page 1)

thusiastic.

In the latter part of the second quarter, most likely in June, Musicland expects to launch four Web sites. Web sites dedicated to selling music, movies, video games, computer software, portable electronics and accessories, sheet music, music and entertainment books, and miscellaneous merchandise. The sites will be pegged to Musicland's four retail concepts: the music chain Sam Goody, the video concept Suncoast Motion Picture Stores, the home entertainment superstore Media Play and On Cue (Billboard Bulletin, Jan. 12).

Online music sales heated up during 1998 and especially during the holiday season. Jupiter Communications has estimated that U.S. online music sales jumped 286% last year to \$135 million from \$36.6 million the year before. Jupiter projects sales of just \$281 million this year.

Media Matrix, a firm that measures traffic on Internet sites, says that during the four-week holiday period that ended Dec. 24, 1998, the number of "unique visitors" to online books, music, and movies sites increased 17% over the preceding four weeks. "Unique visitor" means that a person who visits a particular Web site is counted only once, no matter how many times he or she returns to the site during the reporting period.

Although the overall online market is heating up, Musicland has some ground to make up in tapping into it. Of the major U.S. music retailers, it is the last to enter the high-flying world of electronic commerce. Trans World Entertainment announced the

debut of its Web site in November. National Record Mart debuted two sites in December. Other major music retailers, such as Tower Records, Camelot Music, and Best Buy, have had online stores for more than a year.

Moreover, Musicland has to compete with Internet-only merchants, such as Amazon.com, which attracted 7.8 million visitors to its books and music site last November, according to Media Matrix, and music sellers CDnow and Musicland Boulevard, whose sites pulled in a combined 4.8 million visitors that month.

Judging from the reaction of the stock market, Musicland's announcement did not produce the investor excitement that it expects whenever a company reveals Internet plans. On the day of the disclosure, Musicland's shares initially increased 18.8% to \$15, but they finished the day at \$13.75 cents, or about 8%, ahead at \$13.37. New York Stock Exchange trading that was nearly four times heavier than usual. The next day, shares fell 2.8% to \$12.6575.

Commenting on Musicland's entry into E-commerce, Marcia Appel, senior VP of corporate advertising and communications, says, "The timing wasn't right before. We wanted to make sure that when we did it, it was the right time for our consumers, for our stores, and for our shareholders."

In a prepared statement, Musicland chairman Jack Eugster says, "During 1998 we very successfully focused on our two prime objectives of profit improvement and debt reduction. At the same time, we began the development of a unique Internet

strategy that will come to market in 1999 and will rely heavily on our core strengths of aggressively advertised brand names, broad merchandise lines, and efficient operations."

DIFFERENT TACK TAKEN

Musicland believes that its online strategy might give it an edge in profitability over some of its competitors. The retailer's Web operations will be different from many other online music merchants' in that it will pull "most orders" from its own distribution center in Franklin, Ind. The company says that the center, in addition to supplying stores with product, already ships more than \$23 million worth of special orders to consumers a year.

Most online music orders are fulfilled by one-stop shops such as Valley Media and Alliance Communications. The only other major music retailer that does its own fulfillment is Tower Records/Video. Amazon.com also ships its own orders. Analysts say that companies handling their own distribution could post better profit margins than those that use third-party wholesalers. Margins in online selling are notoriously thin because of fulfillment costs and aggressive pricing.

The company says it plans a full marketing campaign for the launch of the Web sites that will encompass most media. Musicland stresses that it spends \$65 million on advertising annually and indicates that the Web sites will be plugged in the regular ad campaigns.

Musicland will have another ad-

vantage over many other brick-and-mortar retailers because it operates the most stores—1,346—and each outlet can promote the Web sites. The company says that it rings up more than 2 million transactions a week at its stores.

But that may not give it an advantage over the pure Internet retailers like Music Boulevard and Amazon.com, which have forged costly but high-profile alliances with much-trafficked Web portals like America Online and Yahoo.

The company says it plans to spend \$3 million to \$5 million on its Internet launch. By contrast, Trans World Entertainment said it would spend \$1 million on its Web site.

STAFF IN PLACE

Musicland began putting its online plans in rapid motion after it hired Karl Sowa last June from Internet

company GeoCities. Sowa's title is managing director of electronic commerce. Two other people have been hired for the online operations, the company says, with more expected to come aboard.

Many online retailers, like Wherehouse Entertainment, have added a digital-delivery component to their Web sites. But Musicland declines to say whether digital distribution of music for sale will be a feature of its online store.

Musicland says it has signed deals with companies to provide databases for music and movies that provide reviews, product information, and sampling.

Although late to enter Internet commerce, Musicland has experimented with the concept for several years. It tested cyber-selling with online service providers CompuServe and Prodigy.



INSERT CITY HERE: With Smith's "Miami," which extends the sun-drenched city was getting airplay on WPOW Miami as an album cut well before the song was being considered as a national track. Ranked at No. 18 on The Billboard Hot 100 and No. 13 on Hot 100 Airplay, "Miami" is getting 54 million audience impressions from airplay at 186 stations.

WHITZ New York is generating a lot of laughs with Landfill Smith's new recording "New Jersey," which has been received by comedians for years, so lines like "Party in the state where the stink is on" should not surprise you. KIKI Honolulu has made its own version of Smith's song, renaming it "Hawaii." Other stations have gotten in on the act, too. KDWB Minneapolis might just Kanie K and creative services director Kelly Daugherty produced a version of the song, titled "Going To Miami," praising the Super Bowl favorite Minnesota Vikings, shouting out players' names and dropping in ESPN play-by-play announcements (Miami is the site of this year's Super Bowl). A single of "Going To Miami" leaked 500 units at retail before it was recalled. PD Bob Morris says KDWB has been besieged by other stations asking for a copy of "Going To Miami."

E-MAIL BAG: A number of readers E-mailed to inquire how Eagle-Eye Johnson's "Save Tonight" (Work/Elektra Records) could rank higher than Shawn Mulline's "Lullaby" (Sony Music/Columbia) on the airplay chart but rank lower than it on last issue's Hot 100. There are 26 small-market stations reporting to the Hot 100. While points from these stations account for less than 2% of the chart formula, small market points can make a difference in a song's ranking on the Hot 100. Mulline has 15 more small-market points than Cherry.

THE SUNDAY SUNDAY "Angel" (Warner Sunset/Reprise) has 6,465 Hot 100 points from airplay and is No. 7 on Hot 100 Airplay. Three Eye Blind's "Jumper" (Elektra/Elektra Entertainment Group) has 6,424 Hot 100 points from airplay and is No. 9 on Hot 100 Airplay. Logic would dictate that since both are airplay-only titles, "Angel" would rank higher than "Jumper" on the Hot 100. However, the chart formula says "Jumper" has 145 more small-market points than "Angel." That is why "Jumper" is No. 12 and "Angel" is No. 13. The retail single for "Jumper" arrived in stores Jan. 12, so those sales will affect next issue's Hot 100.

GOODBYE: Now that the Hot 100 revision is complete, the time has come for me to move on to new challenges. After three years at Billboard's sister publication Airplay Monitor, I'd like to thank a number of people for their friendship and tutelage during my tenure, including Tom Bracamonte, Joey Carvello, Michael Ellis, Abbe Frank, Ed Hogan, Cheryl Kasher, Barry Mayo, Patty Morris, Rick Palmese, Vinnie Pellegrino, Michael Penn, Ken Reynolds, Sam Shapiro, and John Stimpert. I will also like to shout out Billboard and Monitor staffers Howard Applebaum, Fred Bronson, Michael Cusson, Dana Faison, Larry Flick, Steve Graybow, Jon Gynn, Dana Hall, Wade Jensen, Geoff Mayfield, Susan Nunez, Paul Page, Sean Ross, Scott Schneider, Marc Schiffman, Chuck Taylor, Alex Vitellus, and Timothy White. I'll see you all on the other side.

DIVX STILL HAVING TROUGH TIME WOONG RETAILERS

(Continued from page 9)

At CES, the supplier reported it has shipped more than 100,000 units of DVD players to stores and plans to add a third manufacturing line in Ciudad Juarez, Mexico, to keep up with demand.

"The DVD numbers will force retailers to look at it more seriously," said Thomson GM of worldwide DVD product management Larry Pesce.

Pesce said the company will "be very aggressive" in getting more retailers on board, but he would not elaborate the company's plans.

To sweeten Divx's appeal, Sharp said the company has created an internet demonstration unit that will be available to retailers who agree to Divx. "We've had retailers interested in the product," said a Divx spokesman, "but there are some issues to be resolved, and in-store support was one of those issues."

Other retail incentives include the ability for dealers to order Divx discs online through the company's World Wide Web site.

In just one year it's good news for both DVD camps, retailers attending CES said inventory levels were low for both open DVD and Divx. The merchandise manager for the Goodson-Johnson Co. said that the chain ran out of Divx players. Best Buy reported it sold out of many of its open-DVD models by mid-December. "We could have sold 20,000 units of open DVD players had the players in stock," said Michael London, senior VP of mer-

chandising for Best Buy. Best Buy moved 700,000 DVD units in December.

The Consumer Electronics Manufacturers Assn. estimates that about 600,000 units of both DVD formats shipped to dealers during the fourth quarter. The association added that DVD interest is extending beyond major markets.

"Many of the markets we service are under 150,000 in population, and while we're not selling DVD in those areas, the renting of hardware is trending at a remarkable rate," said Hastings' Marmaradek. "And these are non-trending markets."

Hollywood Entertainment presi-

dent Jeffrey Yapp concurs. "Even in markets like Fairfax/Boston, Tenn., DVD far exceeded our expectations," he said.

Overall, DVD rental accounts for 2% of Hollywood's overall revenue and is 5% in some store locations.

While Warner's DVD sales are up, DVD isn't cannibalizing VHS sales. Tower Video's John Thrasher said, "There will be severe cannibalization very soon. We've already seen widespread VHS tape sales drop."

On the day after Christmas, Best Buy reported that DVD sales were 1.2 million units, which surpassed VHS tape sales for the same day.

DVD AUDIO UNITS DISPLAYED

(Continued from page 9)

that the audio-only DVD market will focus first on offering audiophile stereo sound on later on surround sound. "The multichannel infrastructure will be there, but it's right away. It will happen later," says a source.

Sony Electronics director of new business development David Kawakami acknowledges that Sony's proprietary DVD-A player is not only, but he denies that Sony's or the industry's focus has shifted away from multichannel. "There's still great interest in multichannel, and SACD still supports it," says Kawakami.

Warner Music Group senior VP of marketing Jordan Rost says he ex-

perts Version 1.0 of the DVD Audio specification to be delivered to the International Steering Committee (ISC) on DVD Audio in February and published publicly in March, pending the ISC's approval.

Sources say the incorporation of Meridian Lossless Packing compression technology into the DVD Audio book will be a revision in the spec including video cuts delayed until planned 1998 release (Billboard, Aug. 22, 1998).

Still at issue are copyright-protection and anti-piracy features, which sources say will be addressed before the basic audio spec is published.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 750 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the *Nielsen 100 Singles* chart.

		TITLE	
	LAST WEEK	ARTIST	THIS WEEK
	LAST WEEK	ARTIST	THIS WEEK
		NO. 1	
1	1	13 HAVE YOU EVER? Kenny Rogers & Sheena Easton	38
2	2	26 SAVE THOUGHTS EAGLES (EAGLES)	53
3	4	5 HANDS JAMES TAYLOR	41
4	3	10 SULLY BOB DYLAN (BOB DYLAN)	43
5	15	11 LADDER BOB DYLAN (BOB DYLAN)	42
6	12	22 NOBODY'S SUPPOSED TO BE HERE DEBBIE ANDERSON	54
7	11	10 ANGEL MICHAEL JACKSON (MICHAEL JACKSON)	55
8	7	21 DOO WOP (THAT THING) THE J.B. HOODS (THE J.B. HOODS)	46
9	6	23 JAMPER THE J.B. HOODS (THE J.B. HOODS)	47
10	8	5 TAKE ME THERE BONNIE LYNN (BONNIE LYNN)	48
11	10	14 CAMEL THE J.B. HOODS (THE J.B. HOODS)	49
12	17	9 THERE ARE THE TIMES JIMMYE L. RAY (JIMMYE L. RAY)	51
13	16	19 NEAMI JIMMYE L. RAY (JIMMYE L. RAY)	50
14	12	4 IRIS BOB DYLAN (BOB DYLAN)	52
15	13	10 500 SOULS WANDER JIMMYE L. RAY (JIMMYE L. RAY)	53
16	18	6 AROUND OF WINE JIMMYE L. RAY (JIMMYE L. RAY)	54
17	14	16 LATELY JIMMYE L. RAY (JIMMYE L. RAY)	55
18	15	17 500 SOULS WANDER JIMMYE L. RAY (JIMMYE L. RAY)	56
19	16	11 500 SOULS WANDER JIMMYE L. RAY (JIMMYE L. RAY)	57
20	18	4 TULSA JIMMYE L. RAY (JIMMYE L. RAY)	58
21	19	3 CHANGES JIMMYE L. RAY (JIMMYE L. RAY)	59
22	23	14 I'M YOUR ANGEL JIMMYE L. RAY (JIMMYE L. RAY)	60
23	24	11 MY FAVORITE MISTAKE JIMMYE L. RAY (JIMMYE L. RAY)	61
24	25	10 BROKE OUT JIMMYE L. RAY (JIMMYE L. RAY)	62
25	26	10 LOVE LINE JIMMYE L. RAY (JIMMYE L. RAY)	63
26	27	9 WOUND AROUND JIMMYE L. RAY (JIMMYE L. RAY)	64
27	28	7 STAND BESIDE ME JIMMYE L. RAY (JIMMYE L. RAY)	65
28	29	6 WHEN A WOMAN'S FEET JIMMYE L. RAY (JIMMYE L. RAY)	66
29	30	5 TUCKER JIMMYE L. RAY (JIMMYE L. RAY)	67
30	31	4 HOW DEEP IS YOUR LOVE JIMMYE L. RAY (JIMMYE L. RAY)	68
31	32	3 FLY AWAY JIMMYE L. RAY (JIMMYE L. RAY)	69
32	33	2 RIGHT ON THE MONEY JIMMYE L. RAY (JIMMYE L. RAY)	70
33	34	1 500 SOULS WANDER JIMMYE L. RAY (JIMMYE L. RAY)	71
34	35	10 THE GIFT YOU WANT JIMMYE L. RAY (JIMMYE L. RAY)	72
35	36	9 THERE YOU HAVE IT JIMMYE L. RAY (JIMMYE L. RAY)	73
36	37	8 ARE YOU THAT SOMEBODY? JIMMYE L. RAY (JIMMYE L. RAY)	74
37	38	7 FOR A LITTLE WHILE JIMMYE L. RAY (JIMMYE L. RAY)	75

Records with the greatest *airplay* gains. © 1999 Billboard/NEP Co.

HOT 100 RECURRENT AIRPLAY

1	2	6	TORIN NATALIE IMBRIGLIA (PG)	14	11
2	3	8	YOU'RE STILL THE ONE SHARON TAYLOR (PG)	15	14
3	3	6	REAL WORLD MAYCHEL 20 (R) (TV-14)	16	18
4	5	7	GRIVERS KENYER PAPER (PG) (AMERICAN HOLLYWOOD)	17	24
5	—	1	I DON'T WANT TO MISS A THING COLUMBIA	18	13
6	3	7	THE TIME OF YOUR LIFE (GOOD RICHES) GREAT DUTY PICTURES	18	18
7	5	16	LL JENNER BEAR YOUR HEART ARCHITECT 7 (PG)	20	17
8	7	8	TRULY MADLY DEEPLY SAYREY COLUMBIA	21	12
9	10	8	2 AM MAYCHEL 20 (R) (TV-14)	22	20
10	8	8	THE WAY PATRIAL HOLLYWOOD	23	—
11	—	1	THE FIRST WIVES MONICA (R) (TV-14)	24	15
12	—	1	WIDE OPEN SPACES DOWNSIDE PICTURES	25	16
13	—	1	CLOSING TIME —	26	—

Recurrents are titles which have appeared on the Hot 100 chart.

HOT 100 A-Z

TITLE: *Robbie: The Lionheart Club's Third Music Box*

[illegible]

Billboard.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold in 52 consecutive line. This statistic is used in the Hot 100 Stores chart.

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	10	NO. 1 BABY ONE MORE TIME (JIVE)	38	15	THE POWER OF GOOD-BYE MADONNA (SIRE/ATLANTIC)
2	17	MONEY'S SUPPOSED TO BE HERE DEBARAN GUN (ARISTA)	39	28	TO THE POINT THE NEW POWER GENERATION (BROS.)
3	8	I'M YOUR MAN THE NOTORIOUS B.I.G. (A&M)	40	56	SMITHING THE WAY: SMOKE IN THE MOUNTAIN JAY-Z (RCA/ROYAL PHOENIX)
4	3	HAVE YOU EVER THE NOTORIOUS B.I.G. (A&M)	41	37	IF I CAN'T HAVE YOU TINA TURNER (A&M)
5	10	GHETTO COWBOY THE NOTORIOUS B.I.G. (A&M)	42	29	ANOTHER WAY TINA TURNER (A&M)
6	17	BECAUSE OF YOU NO. 6 DECEMBER 16 (BOY AVANTAGE)	43	45	THE BOY IS MINE TINA TURNER (A&M)
7	12	TRIPPIN' NO. 7 DECEMBER 16 (BOY AVANTAGE)	44	26	SPARKLEWAVE PESQUERA (FROM MEXICO/ATLANTIC)
8	1	I WILL GET THERE NO. 8 DECEMBER 16 (BOY AVANTAGE)	45	29	MUSIC SOUNDS BETTER WITH YOU PESQUERA (FROM MEXICO/ATLANTIC)
9	12	HOLD ME NO. 9 DECEMBER 16 (BOY AVANTAGE)	46	29	RAY OF LIGHT NO. 9 DECEMBER 16 (BOY AVANTAGE)
10	5	GOODBYE NO. 10 DECEMBER 16 (BOY AVANTAGE)	47	60	DON'T LET THIS MOMENT GO NO. 10 DECEMBER 16 (BOY AVANTAGE)
11	10	LATELY NO. 11 DECEMBER 16 (BOY AVANTAGE)	48	23	THE TIME AFTER NO. 11 DECEMBER 16 (BOY AVANTAGE)
12	11	LOVE LIKE THIS NO. 12 DECEMBER 16 (BOY AVANTAGE)	49	12	MY LITTLE SECRET NO. 12 DECEMBER 16 (BOY AVANTAGE)
13	1	WHEN YOU BELIEVE NO. 13 DECEMBER 16 (BOY AVANTAGE)	50	21	THINKIN' 'BOUT IT NO. 13 DECEMBER 16 (BOY AVANTAGE)
14	13	LOVE ME NO. 14 DECEMBER 16 (BOY AVANTAGE)	51	38	JUST MY HONEY CAKE TIGER LILY (COLUMBIA)
15	13	PURISH WEIGHT NO. 15 DECEMBER 16 (BOY AVANTAGE)	52	1	JUST WANT TO BE A P*** TIGER LILY (COLUMBIA)
16	14	I DON'T WANT TO MISS A THING NO. 16 DECEMBER 16 (BOY AVANTAGE)	53	13	BETTER DAYS TIGER LILY (COLUMBIA)
17	5	BELIEVE NO. 17 DECEMBER 16 (BOY AVANTAGE)	54	10	DO YOU FEEL ME? I FEEL YOU TIGER LILY (COLUMBIA)
18	11	DOO-DA-DOO (THEY'RE) THINKING LAUREN HILL (UNIVERSAL/ATLANTIC)	55	39	LOONIN' FOR FAT TIGER LILY (COLUMBIA)
19	14	WHEREVER YOU GO NO. 19 DECEMBER 16 (BOY AVANTAGE)	56	16	IF I LOST YOU TIGER LILY (COLUMBIA)
20	14	COME AND GET THIS NO. 20 DECEMBER 16 (BOY AVANTAGE)	57	21	STILL A G THANG TIGER LILY (COLUMBIA)
21	15	ALL THE PLACES I'LL MISS YOU ANDER LILY (UNIVERSAL/ATLANTIC)	58	17	INVASION OF THE FLAT BOOT B*** TIGER LILY (COLUMBIA)
22	6	FROM THIS MOMENT ON NO. 22 DECEMBER 16 (BOY AVANTAGE)	59	41	SOMEWHERE OUT THERE WAITING TIGER LILY (COLUMBIA)
23	6	THIS KISS NO. 23 DECEMBER 16 (BOY AVANTAGE)	60	73	I'M ALRIGHTS BITE TIGER LILY (COLUMBIA)
24	14	WATCH FOR THE HOOK NO. 24 DECEMBER 16 (BOY AVANTAGE)	61	26	HOW DEEP IS YOUR LOVE TIGER LILY (COLUMBIA)
25	11	IT'S THINGS YOU DO NO. 25 DECEMBER 16 (BOY AVANTAGE)	62	18	FIREME OF MINE TIGER LILY (COLUMBIA)
26	12	CAN'T GET ENOUGH NO. 26 DECEMBER 16 (BOY AVANTAGE)	63	57	GOODBYE TO MY HOMIES TIGER LILY (COLUMBIA)
27	13	WHATCHA WANNA DO NO. 27 DECEMBER 16 (BOY AVANTAGE)	64	77	HOLD ON TO ME TIGER LILY (COLUMBIA)
28	22	THE FIRST NIGHT NO. 28 DECEMBER 16 (BOY AVANTAGE)	65	31	COME WITH ME TIGER LILY (COLUMBIA)
29	36	NO PLACE THAT FAR NO. 29 DECEMBER 16 (BOY AVANTAGE)	66	51	MY WAY TIGER LILY (COLUMBIA)
30	25	I STILL LOVE YOU NO. 30 DECEMBER 16 (BOY AVANTAGE)	67	16	JUST TWO OF US TIGER LILY (COLUMBIA)
31	32	DO YOU WANNA RIDE NO. 31 DECEMBER 16 (BOY AVANTAGE)	68	19	SOMEONE YOU USED TO KNOW TIGER LILY (COLUMBIA)
32	34	LET ME BE YOUR ANGEL NO. 32 DECEMBER 16 (BOY AVANTAGE)	69	11	LET THE MUSIC TAKE YOU TIGER LILY (COLUMBIA)
33	20	NOROSLY EASY NO. 33 DECEMBER 16 (BOY AVANTAGE)	70	11	IF YOU COULD READ MY MIND TIGER LILY (COLUMBIA)
34	23	TALK SHOW SARIH NO. 34 DECEMBER 16 (BOY AVANTAGE)	71	6	LET ME RETURN THE FAVOR TIGER LILY (COLUMBIA)
35	27	WESTSIDE NO. 35 DECEMBER 16 (BOY AVANTAGE)	72	39	WHEN THE LIGHTS GO OUT TIGER LILY (COLUMBIA)

Records with the greatest sales gains © 1999, BPI/BMG Communications and Soundscan, Inc.

[illegible]

*Records with the greatest airplay and sales gains this week. Greatest GainsTM and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. *Indicates available exclusively at Target. **Indicates retail availability. Gold and Platinum awards are otherwise indicated by [®] Retail Label. Indicated record title and retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. [®]According to Nielsen SoundScan, CRIA (Canada) certification for sales of 500,000 copies; [®]RIAA certification for sales of 1 million units, with additional million indicated by a number following the symbol. (C) Cassette single available; (CD) CD single available; (G) Cassette mini-single available; (V) Vinyl mini-single available; (D) vinyl single available; (CM) CD maxi-single available. Catalog number is for (C). * Indicates (U) unavailable, in which case, catalog number is for (IC), (U), (T) or (M) respectively. Based on availability. © 1999, Billboard/BPI Communications and SoundScan, Inc.

BIG 'WEEK' BOOSTS HI-FI/ELEKTRA'S MARVELOUS 3

(Continued from page 1)

the country in a van since forming in 1997 is paying off. Besides landing a major-label deal, the band is winning the support of modern rock radio stations—59 of which started spinning the set's first single, "Freak Of The Week," approximately a month before its Jan. 11 release.

"It's one of those records that is undeniable," says Leslie Finner, PD at WNNX (90X) Atlanta, the first station to play the jangly power pop jam. "It's always a pleasure to support a local band that makes such strong music. This band has a great future ahead of them."

Actually, WNNX started playing "Freak Of The Week" when it was first issued on the home version of "Hey! Album," which was released on the band's own Marvelous Records in October 1998. It was the station's support, coupled with the release of the Marvelous 3 EP, that grabbed the attention of John Hecker, president of the Elektra-distributed HI-FI Records.

"I was sold within a minute and a half," Hecker says. "I love it. They are absolutely fearless when they play. They're like the rock stars I want to see when I was growing up."

They flail around, have a great time, and completely interact with the crowd."

Hecker says he was so taken with the band's performance that he ran to the bar and wrote out a contract on a napkin. "It said, 'You can have anything you want as long as you record for me.' My lawyer wanted to kill me."

Hecker's not alone in believing that Marvelous 3 is at its best on-stage. Diana Donde, manager of Miracle Music, an indie retail outlet in Atlanta, has been carrying the band's homemade discs for a little more than a year, and she says the "morning-after action" after a gig is always impressive. "If you see them once, you're hooked," she says. "On the day after a gig, we'll sell as many Marvelous 3 discs as we will almost any album on a major label. It'll be interesting to watch what happens now that they've hit the big time."

From the perspective of Butch Walker, the band's front man and primary songwriter, nothing will change, "except maybe we'll happily hand over some of the work on the business end of things."



MURPHY

Elektra is banking on that energy and philosophy to be the primary fuel of "Hey! Album," which was produced by Walker with Jim Ebert (Meridith Brooks, Jason Falkner).

"They'll spend a lot of time on the road," says Zeussans Murphy, senior director of marketing at the label, noting that in February the band will open for the monthlong East Coast leg of EYE 6 tour.

Along the way, the group will also hit the press and TV circuit. It is booked to appear on "Late Night With Conan O'Brien" Feb. 2, with spots on other high-profile late-night shows pending. Also, such consumer publications as Rolling Stone, Spin, USA Today, and Teen People have committed to either profiles or reviews.

"It's incredible to be involved with a band that wants to work as hard as the label at making a record happen," Murphy says.

According to the band's manager, Nancy Camp of Atlanta's Drastic Measures, that's been the group's attitude from the start.

"They want this more than anything," she says. "But they don't do it from the sense of entitlement. They want to earn it."

But they want to have fun along the way."

Given the carefree tone of Marvelous 3's music, that's no surprise. "Hey! Album" aims to be more than merely

another collection of guitar-laden rave-ups. Walker infuses tunes like "You're So Yesterday" and "Lemonade" with an appealing blend of simple, pure-pop melodies and lyrics that are decked with biting humor. He says he's "endlessly complimented" by the frequent comparisons his songs enjoy to Joe Jackson, the Cars, and Cheap Trick.

"They're from a time when music was larger than life and not nearly so categorized," Walker says. "One of the reasons we do the kind of music we do

is because we're tired of shoe-gazing, aspheric bands. We grew up loving top 40 rock. We want our music to touch a chord in a lot of people."

Still, he admits to a twinge of apprehension about being dubbed a sellout by the group's comrades on the do-it-yourself circuit—thus the track "Freak Of The Week," which he says is about "people who worry about how they're perceived... and worry if they're going to be seen as selling out."

Walker, along with bandmates Jayce Fincher and Slug, is off to a respectable start in achieving that goal. The group's 1997 indie release, "Math & Other Problems," garnered it four Atlanta Local Music Awards.

"This is no Cinderella story," Walker says. "We've known each other since we were kids growing up in a suburb of Atlanta. We've passed through a lot of bands together. It's funny, but the one common thread through all of our experiences was that all three of us were the youngest in our family. And all three of us grew up with two sisters and no brothers. You might say listening to our sisters' records was the real bond—pretty interesting, eh?"

SHAPE OF UNIVERSAL EUROPEAN ARM EMERGES WITH U.K. OVERHAUL

(Continued from page 3)

nated music of Interscope, Geffen, and DreamWorks running through the company, which had also handled A&M's U.S. repertoire since last summer. (A&M's U.K. signings went to Mercury.)

Conspicuous by its absence in the announcement was London Records, which had a complicated licensing and distribution deal with PolyGram but relocated out of the PolyGram building at the end of last year (Billboard, Dec. 26, 1998). Reports have linked the label to EMI and its co-owner, Roger Ames, to Warner Music International (see story, page 1).

Universal U.K. chairman/CEO John Kennedy was unavailable for further comment at press time, as he was traveling from a senior meeting in Los Angeles (see story, page 3). His statement calls the plan "straightforward," and he says he expects to "complete all aspects of the integration by early February."

An internal memo to staff says that most of the operation will remain unchanged but that there would be a small number of redundancies at Sussex Place, the former PolyGram U.K. seat of power.

Universal representatives said they were unable to comment on any job losses. Staff consultations were due to take place Friday, Jan. 15.

It is understood that the merger of Island and Universal will bring about the main set of redundancies, but the memo notes that "Polydor's increased marketing responsibilities will actually result in the creation of a small number of extra jobs."

ROSTER CHANGES?

In regards to rosters, both Polydor and Mercury remain adamant about their acts. Grainge stresses that a published report claiming that Polydor rock outfit Shed Seven had been dropped is inaccurate. The group, which, according to manager

Simon Lawlor of Artificial, has sold 750,000 copies worldwide of its three albums, is due to release a best-of this year and is recording its next studio album.

Mercury U.K. managing director Berman adds that similar rumors about two of the label's best-known acts, Alisha's Attic and Dina Carroll, are "completely erroneous." The label has just extended its option with Alisha's Attic, whose second album, "Ilumina," was released in the U.K. in October.

Among other changes in the U.K.:

- Sales forces will be combined, although not necessarily as one team;
- PolyGram's distribution will be reorganized to take on Universal's catalog;
- Direct-mail operator Britannia Music will not be affected;
- Classical operations will not be affected;
- A new Irish managing director is to be appointed to merge the Universal and PolyGram companies.

Publishing in the U.K. was still a moving target, the memo noted.

OTHER OPERATIONS

In Germany, the position in the publishing world has become clearer: At PolyGram Songs in Hamburg, Christian Gummig, 34, left a management post on Dec. 31, by mutual agreement, according to the company. Gummig had just joined PolyGram Songs' management Oct. 1, after previously serving as managing director of the MME Corporate Communications company in Hamburg.

In Italy, the long-running battle for succession over the merged operation is over, with Universal Music

Group appointing Piero La Falce president of Universal Music Italy, reporting to Universal Music International chairman/CEO Jorgen Larsen (Billboard/Bulletin, Jan. 11). Stefano Senardi, PolyGram Italy president since 1992, will leave the company.

This story was prepared by Dominic Pride, Mark Solomon, Paul Sexton, and Tom Ferguson in London; Wolfgang Spahr in Hamburg; and Mark Dezzani in Milan.

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RAMON LOPEZ RALLIES WARNER MUSIC INTERNATIONAL DESPITE GLOBAL ILLS

(Continued from page 1)

talking to a number of companies about London Records [in which Ames has a financial interest], and clearly London is an attractive proposition to every record company. But I don't think there will be much to say about that over the next few months."

Even so, the talk continues and will likely be fueled by the imminent departure of Warner Music Europe president Manfred Zummiller, who says his affairs are tight-lipped about this ahead of any official announcement, but it is known that Zummiller, by his own choice, is leaving to tend other business interests in Germany. He has played a senior role in Warner's European regional command since 1991 and been its president since 1995.

To scenario-painters, Zummiller's

'Our aggression in the organization has helped us overcome difficult trading conditions around the world'

exit allows his executive team to accommodate Ames, if that deal is consummated. The former PolyGram Music Group boss could learn the company's practices and procedures from Lopez and his assistant, Stephen Shrimpton by becoming involved, initially, with Europe. "That way," says one WMI executive, "Ramon and Stephen can pump him up with the equipment."

TALENT POOL
Lopez never comments on speculation but notes that Warner has "a great pool" of managerial talent that will be subject to his own or, for example, in December, Zummiller promoted Germany's Gerd Gebhardt and Italy's Gerolamo Caccia to presidents of, respectively, central and northern Europe and southern Europe.

"We are continuing a process," says Lopez. "Europe is composed of a large number of markets, which will be subject to different requirements." In December, Zummiller promoted Germany's Gerd Gebhardt and Italy's Gerolamo Caccia to presidents of, respectively, central and northern Europe and southern Europe.

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In a difficult market, it has to be at the top of the charts." He says this didn't necessarily mean cutbacks in the number of releases. "As a large organization, you have to be able to embrace a large number of projects. We have a little bit of concentration, not in selection."

WMI is thought to have generated revenue close to \$2.2 billion during the 12 months that ended Nov 30 (its fiscal year runs December to November, unlike parent Warner Music, which operates on a calendar year). As always, Lopez declines to discuss financial specifics but says business was "not too bad" compared to 1997. "It was age compared with 1997. 'It was definitely an up year by any measure. In some parts of the world, it's been an excellent year; in some parts, a record year. With respect to our [overall] expectations, it's spot on."

Lopez also declines to reveal his division's contribution to Warner Music Group's total revenue, beyond acknowledging that it's close to 60%. "Obviously in '98 and also in '97, we saw two years in which the U.S. market has grown considerably, whereas the international market's growth has not only begun to level off, but perhaps even declined. So that affects the ratio as well."

Certain parts of Warner's world performed beyond expectations, "but when you consider the last year, against which we achieved the results," adds Lopez. "The European markets have become worse in the past year; maybe we didn't expect them to deteriorate as much as they have."

According to European album chart-share statistics published by Music & Media, Warner Music Europe rose from 9.9% in 1996 to 10.1% in the region last year, although it still behind Sony, PolyGram, and EMI. Worldwide, the company's market share was estimated to be slightly above 14% for 1998. "We are looking for the market to be far worse than anybody anticipated. So is Brazil." Among the countries where says WMI affiliates outperformed the market were the U.S., Germany, Spain, Italy, Mexico, and Argentina. "In other countries, because of the difficulty in trading conditions, we have taken a definite conservative position, not to be aggressive. In some markets, we take a very aggressive stance in difficult market conditions; we prefer to be conservative."

The WMI chairman concedes no doubt that "there are a number of operating companies, even though analysts will probably cite lackluster performances in Japan and France. WMI's Japanese business is staffed by fine executives. Japanese companies who have signed excellent deals. These people have worked very hard and done a lot of things right, and the market has not been there to support them."

Under the command of seasoned ex-Sony Music executive Hiroshi Inagaki, Warner Music Japan has been through several upper-echelon reorganizations in the last year. "We are looking for the market to be far worse than anybody anticipated. So is Brazil." Among the countries where says WMI affiliates outperformed the market were the U.S., Germany, Spain, Italy, Mexico, and Argentina. "In other countries, because of the difficulty in trading conditions, we have taken a definite conservative position, not to be aggressive. In some markets, we take a very aggressive stance in difficult market conditions; we prefer to be conservative."

always part of the program to upgrade the quality of our organization."

Today, he says, it has leadership superior to that of the past, in a very difficult business environment. "Japan has had trading practices which have not existed around the world for many, many years." Lopez expects the company there to outperform the market this year, as it did in '98.

He admits to an appetite for market-share growth, but not at any cost. "We like to be solid and not see a 24-hour wonder due to excessive trading. The perception of the market share has never been our obsession."

LOW-PROFILE EXEC
Nor has self-proclaimed Lopez, 56, has a lower profile than some of his peers, and key lieutenants have followed that example, such as Shrimpton. (Seasoned Warner watchers say Shrimpton's sour experience with

'It was definitely an up year by any measure'

the media when he managed Paul McCartney is partly to blame.)

But the way competitors exploited the division's 1997 performance—or, at least, how they talked about exploiting it—may have stirred Lopez. "We have had a team of people that I'm sure is one of the best in the industry." He is concerned about the legacy," says one of the company's senior executives. "He's proud of what he's achieved, for good reason."

WMI first achieved \$1 billion in annual revenue in 1989 and reached the \$2 billion plateau in 1995. Like others in the Warner Music Group, Lopez had to contend with executive turbulence in the mid-'90s. But, says Lopez, loyalty to the company helped him minimize the side effects—what former Warner Music U.K. chairman Bob Dickens acknowledged when, in 1994, the Briton's promotion to head Warner Bros. Records was aborted because of internal politics in the U.S. "Without someone like Ramon, [the corporate machinations] would have been a lot more difficult to deal with," Dickens subsequently told Billboard.

"I'm glad I was there to try to alleviate the difficulties," says Lopez. "Bob is a very dedicated, intelligent man who worked hard, no matter what. He believes very firmly in the things he says and does, and sometimes he's puzzled because people find him controversial."

U.K. CHANGES
After 15 years as head of Warner Music U.K., Dickens departed Dec. 31, leaving a company said to have enjoyed the most profitable year yet. Lopez will not discuss the reasons for Dickens' exit, nor Warner Music U.K.'s finances. "It has been a very good year. I'm extremely pleased that we've created a culture of domestic repertoire, of A&R know-how around the world, of companies co-operating with each other across bor-

der. Now we're ready to launch into the second phase, in a very competent, aggressive way."

Privately, WMI executives say that the division's considerable investment in domestic repertoire has protected it from the decline in international popularity of American talent, particularly artists in the middle ground between newcomer and superstar.

In for most conditions over the next few years, Lopez says he expects some growth but is not widely optimistic. "I certainly do not anticipate any markets becoming better. It's not that they are, it's that further deterioration is no matter how slight. At best, it's stationary."

Assistance in preparing this story was provided by Howell Llewellyn in Madrid.

Lopez continues, "There are certain parts of Warner Music in the U.K. which are functioning extremely well, and I challenge anybody else in the business to even try to match it. But there are other parts, like EastWest, which need to be rebuilt. WEA Records [with managing director] Moira Bellas is extremely successful with a team of people that I'm sure is one of the best in the industry. In that respect, Nick's priority for WEA will be to continue to give Moira full support to carry on what she is doing."

The British record industry, like its U.S. counterpart, continues to find international markets tougher than ever to penetrate, as domestic rivals maintain a firm grip on growing grip on younger audiences.

"To be accepted internationally as a matter who you are, you have to travel the world," says Lopez, conceding that the Warner group's labor is currently awash in the U.S. "A very obvious case was Alanis Morissette. She supported our marketing efforts for approximately a year and a half. It took us a long time to make Alanis a real P.M. major success."

Another beneficiary of the company's marketing drive has been Spain's Alejandro Sanz, whose most recent album, "Mas," has sold 3.2 million copies worldwide, including 1.7 million in his homeland.

"WMI has handled Alejandro's" four albums with Warner brilliant," says Kosa Lagarrigue, who manages the Spanish P.M. market in Latin America. "She notes that "Mas" has moved 350,000 units in the U.S., 600,000 in Mexico, and more than 100,000 in Brazil."

"I'm glad I was there to try to alleviate the difficulties," says Lopez. "Bob is a very dedicated, intelligent man who worked hard, no matter what. He believes very firmly in the things he says and does, and sometimes he's puzzled because people find him controversial."

As for the growth of national repertoire in markets around the globe, the WMI chairman/CEO acknowledges that his division still has a long way to go.

"Remember, it's only very recently that we entered this sector of the market. Our catalog is still thin, although our expertise has grown a lot. We've created a culture of domestic repertoire, of A&R know-how around the world, of companies co-operating with each other across bor-

ders. Now we're ready to launch into the second phase, in a very competent, aggressive way."

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CHILD PROTECTION ACT (Continued from page 6)

nations of those who are in violation too vague.

Instead, the RIAA brief suggests that the act would require consumer awareness and parental monitoring rather than government restriction is the best way to keep such material out of the hands of children.

The law was piggybacked to the appropriations bill and signed by President Clinton. Its basic prohibition states, "Whoever knowingly and with knowledge of the character of the material, intentionally or recklessly disseminates or causes to be disseminated by means of the World Wide Web, makes any communication for commercial purposes that is available to any minor, and that makes any material that is harmful to minors, shall be fined not more than \$50,000, imprisoned not more than six months, or both."

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FRED HAMMOND SHINES AT STELLAR AWARDS

(Continued from page 6)

mond & Radical For Christ.
Song of the year: "Let The Praise-Begin," Fred Hammond.
Male vocalist of the year: Fred Hammond.
Female vocalist of the year: Theellea Clark-Sheard.
Group/duo of the year: Richard Smallwood with Vision.
New artist of the year: Love Fellowship Tabernacle Church Choir.
Album of the year: "Pages Of Life" Chapters 1 & II, Fred Hammond & Radical For Christ.
Choice of the year: Miami Mass Choir.
Producer of the year: Fred Hammond, Paul Wright III.

PARAMOUNT PREPS FOR 'RUGRATS' VIDEO

(Continued from page 6)

However, Viacom's Nickelodeon cable channel, the Rugrats' home, will offer the video strong on-air support.
Elsewhere, Blockbuster, Viacom's 4,000-store video retail arm, says it is now acquiring exclusive rights to non-studio movies for the rental trade. The chain's prime supplier is Showtime's Viacom's pay-TV service, which finances and presents original movies under the "Showtime Original Pictures" banner.

According to Blockbuster spokeswoman Karen Raskopf, the retailer expects to stock 35 Showtime titles this year, including "Color of Justice," "Lesser Prophets," and "Still Breathing." Most of the movies are little-known, even to cable audiences, but Raskopf thinks the Showtime name—which will be highlighted on the packaging—scores a high level of awareness among the public.

Another 15 releases are due from other sources that Raskopf will not identify; Trimark Pictures reportedly is among them. Blockbuster expects to open its new Sundance Film Festival for releases. The chain is a sponsor of this year's edition as a way of estab-

LOWERY CO.

(Continued from page 6)

usage opportunities that a larger company can realize. Lowery is a privately held firm, which began as a BMI-cleared company in 1952, has more than 5,000 copyrights, including songs by Joe South, Mac Davis, Bruce Blackmon, Freddy Weller, Lee Reed, Buddy Buxie, J.R. Cobb, Ray Stevens, Tommy Roe, and Alicia Bridges, among many others.

The Lowery publishing interests boast a number of BMI million-dollar-plus performance songs. They include "Young Love," "Rose Garden," "Games People Play," "Stormy," and "Traces." Lowery also has other key copyrights are "Key Largo," "I Love The Nightlife," "Abah The Arab," "Walk On By," and "What Kind Of Fool Do You Think I Am." The company says its first gold-selling song came in 1956 with the classic "Be-Boo-A-Lula" by Gene Vincent.

Contemporary group/duo: Trilove & 7.
Traditional group/duo: Willie Neal Johnson & Gospel Keynotes.
Contemporary male vocalist: Fred Hammond.
Traditional male vocalist: Melvin Williams.
Contemporary female vocalist: Karen Clark-Sheard.
Traditional female vocalist: Lucian Pace.
Contemporary album of the year: "Pages Of Life" Chapters 1 & II, Fred Hammond & Radical For Christ.
Traditional album of the year: "Never Seen Your Face," Melvin Williams.

lishing its credentials. "When we're up there, we may get a film," Raskopf says.

While Blockbuster claims releases include consumers want more than the hits, which are now being stocked in greater depth than ever before, it is being cautious about its independent inventory. "The number of copies of each title will differ from store to store, ranging from one to several, she notes. "This is a small piece of

Williams.

Urban gospel performance: "Everlasting Love," CeCe Winans.
Music video of the year: "Finally Karen," Karen Clark-Sheard.
Traditional choir of the year: "O'Lorda Draper," the Associates.
Contemporary choir of the year: Fred Hammond & Radical For Christ.
Instrumental performance: "New Beginning," Allen & Allen.
Special event CD: "WOW Gospel 1998," various artists.
Rap/hip-hop gospel performance: "So Real," Kenny Smith.
Children's performance: "Finally Karen," Kierra Sheard.

what we're doing," she says. Blockbuster increased its title selection to 800 in 1998 from less than 500 the year before.

The chain may make some of its '98 selections available to other retailers as well. "We're not ruling that out," Raskopf says, although it's hard to imagine Blockbuster rivals taking a handset. Chain exclusivity on the titles is limited to rental. Blockbuster "is not doing retail," she adds.

How Entices More Studios

gone through Image Enter-

A&E and New Video began pitching "The Avengers" on disc during the Video Software Dealers Assn. Convention last July in Las Vegas. Even before DVD got hot, "all our customers were committing shelf space to the product," says New Video president Steve Savage. "It has accelerated since then."

"The Avengers" has been priced at \$19.95 per disc, with three boxed sets, and \$39.95 for two-disc boxed set, containing six episodes. Savage figures it will take four years to get every one out—finally satisfying visitors to "The Avengers" Web site. Fans of the series began demanding DVD releases as far as mid-summer," he says. "It wasn't a choice for us."

In fact, A&E and New Video enlisted 35-40 regulars of the several thousand visitors to help in tasks as DVD chaptering. "I'm not a fan of focus groups, but we did ask them, 'How should we do it?'" Savage recalls.

New Video has a separate Web venture that gets Savage back to his retail roots. The company has joined forces with the Sundance Channel and Critics' Choice Video to create www.sundancefilmstore.com. The commerce site, which launched Jan. 1, offers 99 titles on cassette and DVD, all of them screened at the Sundance Film Festival.

Most, including "The Full Monty," "Blood Simple," and "Reservoir Dogs," have had video exposure. Prices range from \$9.95 to \$24.95.

BETWEEN THE BULLETINS

by Geoff Mayfield

EARLY WINNERS: At the Oscars, Grammy, and other entertainment award shows, we often hear that "it's a honor just to be nominated." In recent years, that honor extends to the wallet, as the heightened awareness from Grammy-nomination announcements leads to higher chart positions. Most conspicuous in this year's nominee pick is the artist who collected the most nods, Lauryn Hill, who translates publicity from her 10 nominations into a 10-2 hike on The Billboard 200, the highest rank she has seen in 11 weeks.

Hill's sales actually decline, but by less than 2,000 units. In a post-holiday adjustment week during which each of the top 50 albums sees a drop from prior-week sales—and just three titles on the entire 200-position list see any kind of gain—Hill's minor erosion yields her high vault. With 111,000 units, the week, she trails DMX (135,000 units), who tops the No. 1 slot for a third week, by a 21% gap. Last issue, DMX led runner-up *THE COMPANY* by a 38% margin.

On the No. 2 R&B Albums, Hill climbs 3-2, seeing a tiny 0.5% drop at the core R&B store panel. Others who rise on The Billboard 200 in the wake of Grammy nods: Dixie Chicks (17-11 on the big chart and 3-2 on Top Country Albums), R. Kelly (19-13), Sarah McLachlan (44-30), The Temptations (111-59), Andrea Bocelli (158-121) and a re-entry at No. 194, Brian McKnight (196-175 and 72-55 on Top R&B Albums), and Lucinda Williams (a re-entry at No. 188). Among the nominees in Latin categories, Shakira bullets 163-133 and Elvis Crespo re-enters at No. 174, while Chayanne and Juan Gabriel each bullet on Headseaters (25-24) and re-enters at No. 141, respectively. Non-nominees also rise on the charts, including the top 50 albums: the Wilkinsons (20-12), Lee Ann Womack (34-30), Lyle Lovett (35-34), and the Mavericks (a re-entry at No. 64). On Top Classical Albums: composer Arvo Pärt (re-entering at No. 12) and Yo Ma (a re-entry at No. 14). On Top Contemporary Crossover: Keith Lockhart and the Boston Pops (13-11) and Joshua Bell (a re-entry at No. 14). Etta James, Keith Jarrett, and George Duke each make small jumps on this issue's unpublished blues and jazz charts.

SPEAKING OF AWARDS: The American Music Awards (AMAs) got one established itself as a catalyst for album sales. With this year's telecast airing earlier than usual, Jan. 11, the impact on next issue's sales charts might be even greater than we've seen before, with sales volume continuing to wind down from the holiday season's thundering pace (see story, page 6).

I'm betting that Dixie Chicks, who performed and won at the AMAs, will continue their upward momentum. Three-trophy winner Will Smith, show co-host Brandy, and performer Cher also seem likely beneficiaries, and we'll see if the pair of songs Whitney Houston delivered jump-starts her album.

I'm betting that the album picks that AMA show provides will put album sales ahead of the comparable 1998 week. Should that be the case, look for grins on the faces of music retailers—until a couple of weeks later, when they have to compete with the numbers they did following the '98 AMAs.

In the meantime, another annual Dick Clark ABC special, "Dick Clark's New Year's Rockin' Eve '99," got a run for its record store money from a show with a smaller audience, "MTV New Year's Live." While two of the six charting acts on Clark's show rose to higher Billboard 200 ranks on last issue's list (Cherry Poppin' Daddies, 141-38, and Fastball, 175-150), both of the top two on MTV earned bullets (Everlast, 33-24; Limp Bizkit, 55-35; and Kid Rock, who entered at No. 181). Each of the MTV beneficiaries continues to climb this issue, with Everlast soaring to No. 15 (just shy of the No. 14 career-high peak of House Of Pain, the act from which he hails), Limp Bizkit to its highest rank ever, No. 25, and Rock advancing to No. 151. Limp Bizkit also benefits from its cover of George Michael's "Faith" moving to a higher rotation at MTV; the track bullets 38-36 on Mainstream Rock Tracks and debuts at No. 38 on Modern Rock Tracks. Also, since the MTV special, performer Green Day has moved ahead 181-157.

ABC's New Year's show got a 9.7 rating and a 24 share, representing more than 19 million viewers, while MTV claims 1.7 million viewers for its cable-only party.

MARKET WATCH FOOTNOTE: As noted last issue in this column, there were no "same week last year" comparisons in the Jan. 9 Market Watch because 1998 had a 53-week year at SoundScan. Please note a similar but different adjustment on this issue's Market Watch (page 10). [The "same week last year" being used is not week one from last year, but rather is the comparable business week (two weeks ahead of Christmas).]

Errie, huh? It's like the sales week that ended Sunday Jan. 3, 1998, when the industry sold close to 16 million albums units, didn't exist.

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Hot Debut Predicted For Billboard's WeatherBureau

Billboard magazine is getting ready to introduce its latest publication, WeatherBureau, which highlights new artists and developing music. This quarterly, debuting in March, will feature reviews, unique charts, a comprehensive schedule of new releases, and other information about new and developing artists. Targeting both the retailer and consumer, WeatherBureau will draw "front-line" knowledge directly from retailers, highlighting innovative marketing plans, breaking sales, and store profiles.

WeatherBureau is a stand-alone magazine that will be inserted into domestic subscriber copies of Billboard. Additionally, WeatherBureau's unique distribution will include 100,000 copies given away to consumers via selected retail stores.

"Musical change and the forces that create it will always be the most important news in our industry. Whether from our New York, Nashville, Los Angeles, London, or Tokyo bureaus, Billboard's main job

is to hear the future and alert our worldwide readership," says Timothy White, editor in chief.

WeatherBureau will be laid out in themed sections including Current Conditions (industry news), Stormchasers and Chain Lightning (retail trends and music breaking at retail), Regional Radar (breakout charts), Temperatures Rising (hot artists and trends), Jetstream (reviews and previews on new releases), and Early Warning System (a comprehensive guide to new releases).

Two different types of charts will cover these late breaking articles, including regional and genre. There will be eight regional charts featuring a Top 10 ranking regardless of genre, similar to the charts that currently appear in Billboard's Popular Uprising column. The genre-specific charts will feature an alphabetical listing of the Top 5 artists in their respective categories.

WeatherBureau will debut in the March 13 NARM issue.

PERSONNEL DIRECTIONS

Billboard Bulletin marks its second anniversary this month with the promotion of Carolyn Horwitz to news editor. Horwitz has been associate editor of the Bulletin since its inception. In her new post, she continues to report to Bulletin managing editor Michael Amicone.

Serving as the hub of the Billboard Music Group's global newsgathering operation, Horwitz coordinates assignments and news coverage for Bulletin among the various Music Group outposts, including London, Nashville, Washington, and Toronto. Horwitz also works closely with Billboard news editor Marilyn Gillen in coordinating North American news coverage.

Horwitz joined Billboard in May 1995 as a copy editor. Prior to that, she was an assistant editor of Satellite Communications, a trade pub-

lication in Denver. She holds a B.A. in English literature from Brandeis University.

In New York, Gisle Stokland joins the Billboard chart department as an administrative assistant. In addition to fulfilling clerical functions for the entire department and assisting chart managers, Theda Sandford-Waller and Duff Falsen, Stokland will work on research sales with Alex Vitoula, associate chart production manager, and Marc Zubeletsin, chart manager.

Prior to this position, Stokland was an intern for MTV Online where he covered the music industry as a local stringer in Hartford.

Originally from Norway, Stokland holds a B.S. in business with a major in marketing from the University of Connecticut.

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T'Ain't 'Nobody's' Business If Deborah Does

R. KELLY MEETS HIS match on the R&B Singles & Tracks, as "Nobody's Supposed To Be Here" (Arista) by Deborah Cox remains No. 1 for the 12th week. That ties the record set by Kelly's "Bump N' Grind" in 1994 for being the longest-running chart-topper on the modern R&B charts. That covers the last 34 years, dating back to the week of Jan. 1, 1965, when the R&B charts returned to Billboard after a hiatus of slightly more than a year.

That means the Canadian songstress has an excellent chance of surpassing Kelly's mark next issue and owning the record all by herself. And even if one looks back beyond that 1965 barrier, the Cox single has made an impressive mark. You'd have to go to 1956 to find a single that topped the R&B chart for 13 weeks. "Honky Tonk (Parts 1 & 2)" by Bill Doggett had a 13-week run. Between 1961 and '64, three titles hit the 14-week mark: "Sixty-Minute Man" by the Dominoes, "Black Night" by Charles Brown & His Band, and "The Things That I Used To Do" by Guitar Slim & His Band. It's possible that Cox could even match those longevity champs. But she'd have to last 19 weeks to heat the all-time winners. "The Honkydripper (Parts 1 & 2)" by Joe Liggins & His Honkydrippers and "Choo Choo Ch'Boogie" by Louis Jordan & His Tympany Five both had 18-week runs, in 1945 and 1946, respectively.

On The Billboard Hot 100, "Nobody's" is No. 2 for the eighth week. That's not a record yet, but a few more weeks in this position and Cox will be the all-time runner-up on this chart.

BELIEVABLE: It's a good week for believers. After

struggling in the bottom half of the Hot 100 for 10 weeks, "When You Believe" (DreamWorks) by Whitney Houston & Mariah Carey surges up the chart, rising 64-25. The huge advance is due to the late commercial release of the single. A debut at No. 13 on Hot 100 Singles Sales indicates that most of this title's points come from sales and not airplay. For further proof, check Hot 100 Airplay, where the song falls 50-61. Both Hot 100 entries from "The Prince Of Egypt" soundtrack are doing well, as "I Will Get There" (DreamWorks) by Boyz II Men bounds 76-45 in its second chart week.

The other "believer" doing well is Cher, whose "Believe" (Warner Bros.) recovers from a five-point drop last issue, rebounding 52-35. It seemed incredible that the best-selling single by a solo female artist in the history of the U.K. charts wasn't going to repeat its success in the U.S., but now it looks like we're believers on this side of the pond, too.

"Believe" is already Cher's biggest domestic hit since 1991, when "Love And Understanding" peaked at No. 17. If "Believe" reaches the top 10, it will be Cher's first top 10 hit of the '90s and her first since "Just Like Jesse James" went to No. 8 in 1989. And if the single ultimately achieves pole position, it will be Cher's first No. 1 since "Daddy Lady" in 1974. Even more notable, it would instantly give Cher the longest gap of No. 1 hits in the rock era. It's been 33+ years since Sonny & Cher's "I Got You Babe" was No. 1. The current record-holder is Michael Jackson with 25 years and seven months between "I Want You Back" and "You Are Not Alone."

MARKETWATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1998	1999		1998	1999
TOTAL	13,035,000	12,821,000 (DN 1.6%)	CD	9,173,000	9,914,000 (UP 8.1%)
ALBUMS	11,284,000	11,677,000 (UP 3.5%)	CASSETTE	2,089,000	1,733,000 (DN 17%)
SINGLES	1,752,000	1,144,000 (DN 34.7%)	OTHER	22,000	30,000 (UP 36.4%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,821,000	11,677,000	1,144,000
LAST WEEK	LAST WEEK	LAST WEEK
18,870,000	17,327,000	1,542,000
CHANGE	CHANGE	CHANGE
DOWN 32.1%	DOWN 32.6%	DOWN 25.8%
THIS WEEK TO 99	THIS WEEK TO 99	THIS WEEK TO 99
13,035,000	11,284,000	1,752,000
CHANGE	CHANGE	CHANGE
DOWN 1.6%	UP 3.5%	DOWN 34.7%

TOTAL YEAR-TO-DATE CD ALBUM SALES BY STORE TYPE		
	1998	1999
CHAIN	6,864,000	6,851,000
INDEPENDENT	1,807,000	1,751,000
MASS MERCHANT	2,637,000	2,871,000
NONTRADITIONAL	76,000	203,000
CHANGE		
		DN 1.6%
		UP 9%
		UP 8.9%
		UP 167.1%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

The Billboard WEATHER BUREAU

BILLBOARD'S QUARTERLY FORECAST FOR DEVELOPING ARTISTS AND THE NEW MUSIC CLIMATE



New Bands Dominate Charts

NEW YORK—Beginning of the Lead Story Goes in this box. The story will continue inside the issue. The story will talk about the what is the most important news for the new music climate and the new and developing artists. This story will continue to talk about the latest breaking news.

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In The Jetstream:

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